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\$2.95 NOVEMBER 1985

THE MAGAZINE OF ORANGE COUNTY

LIFE WITHOUT LAURA:  
THE BRADBURY STORY

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YOUR PHOBIAS

GEORGE PEPPARD  
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THE MAGAZINE OF  
ORANGE COUNTY

VOLUME 11  
NUMBER 11

## DEPARTMENTS

### FILM 134

*The studios gear up for Oscar-time.*

### MUSIC 138

*Catching the man in motion.*

### ART 142

*Art in the third dimension.*

### ENTERPRISE 144

*Murder for money.*

### WEEKEND 146

*A romantic weekend escape.*

### CONSUMING PASSIONS 148

*Neighborhood bars pour with personality.*

### SPORTS 152

*Drugs in Pro Ball: Another opinion.*

### MODERN TIMES 154

*Divorcing out of the courts.*

### OC OUTDOORS 158

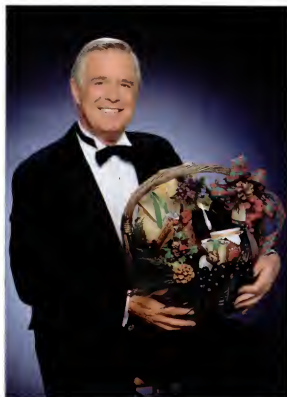
*Sherman Library blooms with popularity.*

### MEDIA 162

*Jack Sharkey's writing machine.*

### PROFILE 164

*Mrs. Gene Autry leads her league.*



## FEATURES

### GEORGE PEPPARD REBOUNDS 28

*The A-Team gives him A-nother chance.*

### LIFE WITHOUT LAURA 34

*The Bradburys tell their story.*

### WEATHER 50

*The more it changes, the more it stays the same.*

### MAKING IT IN HOLLYWOOD 58

*Talking to those who are.*

### SHOPPING FOR THE MAN IN YOUR LIFE 66

*Experts will help you buy what he likes.*

### PHOBIAS 74

*Facing the fears that interrupt your life.*

### PARMA 82

*The castle, cheese and people who made it famous.*

### CATERING GUIDE 98

*Holiday helpers to get you in the spirit.*

### CANARY ISLANDS 114

*Ancient activity brings new life to these islands.*

### PAST 166

*Orange County's Korean invasion circa 1947.*

### LAW 174

*Balancing the power between banks and consumers.*

### MEDICINE 178

*Exploring the doctor's office.*

### ADVENTURE 182

*Soaring high in a new sport.*

### RESTAURANT REVIEW 188

*French fare in the county.*

## SECTIONS

### CALENDAR 125

### COASTWATCH 128

### TRIVIA 132

### DINING GUIDE 192

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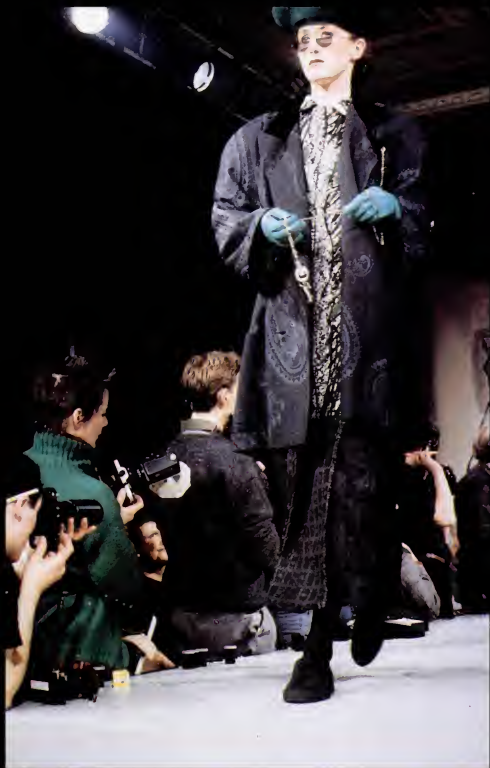
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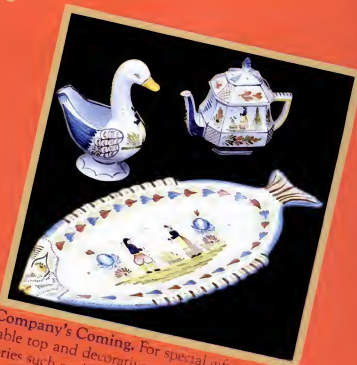
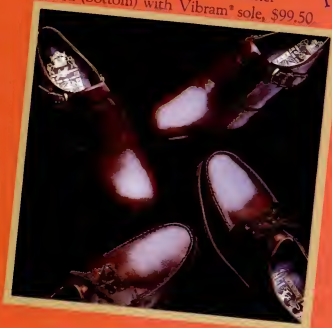
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George Peppard's not real happy with the wingtip collar on the pleated shirt, but he's going along gracefully with this latest in the uncountable string of photo sessions he's done in the last 20 years. "All right, gentlemen, the turkey is trussed," he tells the photographers, but he's as debonair as you remember him in *Breakfast at Tiffany's*, at ease in the tux and the shiny black shoes.

Only a short time before he'd come into the studio wearing a sleek gray warm-up suit and running shoes. The swing from casual to formal could be a summary of Peppard's current incarnation on *A-Team*. One moment he's a monocled count from some spurious bite-sized European principality; the next he's an old derelict with barely a rag to his name. Rest assured, though, the dressing-up has a purpose, and it's all in the service of his *A-Team* cohorts.

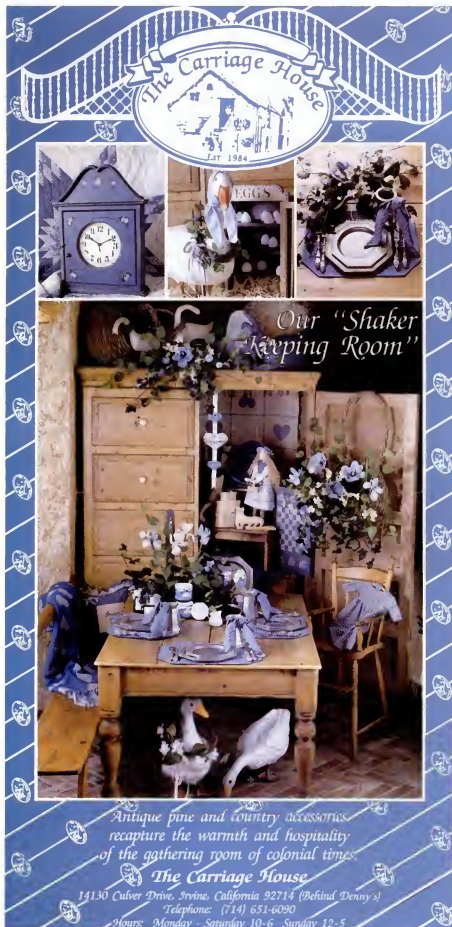
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## FROM B-MOVIES TO THE A-TEAM

By Dan Logan

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At 57, Peppard looks rested and healthy. The hair is silver, with blond touches. He's lost 25 pounds, most of it while on his six-week honeymoon in Hawaii after shooting of *The A-Team* was completed for the 1984-85 season. "We'd worked for almost two and a half years straight, with no more than two weeks off," he says. "When I finished, I just wanted to take a break. I was also desperate to get rid of the weight. There was no way to get through the season and not eat."

*The A-Team*, in case you're one of the half-dozen people who hasn't seen or heard of the television show, documents the adventures of four ex-army men who are on the run from the military police for a Vietnam atrocity they didn't commit. In their attempt to stay free and stay alive, the four have become modern day Robin Hoods. They help people and chase down bad guys while squads of MP's struggle to get within handcuff distance of them.

Peppard plays Hannibal Smith, the ringleader of the team, the man who lines up the jobs, the one who keeps the outfit functioning when the other characters are ready to nuke each other. His partners include Murdock, who is a techno-genius with the schiziness of a hummingbird; the highly visible Mr. T who plays B.A. Baracus, a 200-pound muscleman wearing 500 pounds of gold chain; and Face, who is the lover boy of the A-Team. Sort of *The Dirty Dozen* goes California.

For Peppard, the show means steady work after some particularly ragged years. Peppard's career has been well chronicled. He has 25 motion pictures to his credit, among them *The Blue Max*, *The Carpetbaggers*, and *Pork Chop Hill*. His television credits include the detective series *Banacek*, *Bang The Drum Slowly*, and *Guilty or Innocent: The*



# LASSALE

*Sam Sheppard Murder Case.* Peppard achieved star status a long time ago. His private life went public at the same time. Off screen, George Peppard cut his own road. His rambunctious marriage to actress Elizabeth Ashley got a lot of coverage. As a result of his tiffs with the producers of *Banacek* and *Dynasty* (he had done the pilot for the role of Blake Carrington), he developed a reputation. From all reports, the man was a drinker, a fighter, and difficult. The reputation affected his cash flow.

An article in last December's *Ladies' Home Journal* recounted the chronology of Peppard's marriages. The article described a dramatic incident from Ashley's 1977 biography, a book that angers Peppard to this day. "I said the book was malicious and false—and it was detrimental to my son," he says. "Nevertheless, the magazine ran a quote. I could have sued and did not because it would have caused more sales. It's as if I called you a child molester. From then on, whenever you tried to defend yourself, you'd be identified as a child molester."

The apocryphal tales about Peppard lead one to expect broad hints of the gentleman brawler behind the reputation. And it's there. Hidden away in the wings like a master of ceremonies waiting to hook a bad vaudeville act, Peppard's impatience and boredom are kept in check, surfacing only occasionally. Understandable if you've done this a thousand times. There are places he'd rather be.

Interviews, however, help keep the wolf from the door, and Peppard says he likes the *A-Team* work. He denies that those years in the industry wilderness were necessarily bad ones. "Getting paid is terrific, you can quote me. I love having a job. But things were good for me personally before I got the work."



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## PEPPARD

"I do not drink anymore," he told *USA Today*. "This is the first marriage where I can say that is true . . . Alexis saw me at what may be considered my worst time." His fourth wife, Alexis Adams, known as J.J., is an artist in her early thirties whom Peppard has known for a few years.

He comes across as calm, satisfied with life, and content with his current project. "I feel a oneness with myself, with the earth, with other human beings and with the Almighty. I feel very solid. The things that are important to me cannot be bought."

For Peppard, *The A-Team* is fun. "[The A-Team] are patriots," he says. "We help the downtrodden, the people who can't help themselves. The A-Team is rebellious."

"We're humorous. There's something about a guy who gives a bully a hotfoot and then doesn't run away," Peppard smiles. He likes that trait in the show, the ability of the four to function together in a way that appeals to a great many viewers. Perhaps the success of *The A-Team* comes out of the regard both the actors and the characters have for one another. "It's unusual because we have four men of good heart. And we like each other," he says. "You never know what to expect [when you're starting a new show]. You have great hopes. Certainly, I feel the Lord has blessed us not only with a great relationship but also in our success with the public."

To Peppard, *The A-Team* is an attitude that he believes people want to capture for their own. "They're soldiers—American soldiers."

"*The A-Team* is a world-wide hit, I've been told. They're willing to risk their lives for somebody else. They take selfless action. That's a relief. I think we're tired of being told we're

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all out for ourselves. I like that feeling."

The A-Team has a reputation for being ultra-violent, which irritates Peppard. "According to the way they judge violence, each gunshot is interpreted as one act of violence, which is just silly," he says.


"Demographically, they've told us we're in the top five in every category—we're basically a family show. We don't kill anybody or maim anybody. If anybody's hurt, it's us. The fantasy element—nobody's killed or wounded—that's entertaining."

He is contemptuous of the notion that this fantasy violence provokes antisocial behavior among the viewers. "The Wall Street Journal had an article that basically said, hey, give the average guy a little credit about being influenced by violence."

Peppard is cordially anxious to finish up with the session. "We're re-decorating," he explains. "We're living in a hotel, nights. The dust and the smell are giving me sinus problems."

What are his goals? Right now he seems delighted with life just as it is. The veteran actor simply wants to do his job—and do it well. "If you do a good job [as an actor], you make them think that's who you are at the moment. The question is, how long can you keep fooling them—in a nice way, of course." OC


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# Life Without Laura

WHEN A CHILD VANISHES  
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The haunting eyes of a hundred missing children seem to watch Patty Bradbury as she talks about her own missing daughter Laura. The eyes stare from posters lining the walls of the Laura Bradbury Center in Huntington Beach. Some shine with the innocent joys of a lost, perhaps forgotten time. Others, like the big brown eyes of Laura, are sad and suspicious, as though they had glimpsed the cruel fate that stalks them.

Patty Bradbury's own brown eyes betray her brooding pain as they dart from the posters to her two other children to her husband Mike, who talks on the

By Danny Pollock



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"A few minutes, that's all it took."

phone in a far corner of the center. A busy volunteer's baby cries loudly as Patty struggles to find the right words to describe four-year-old Laura.

"The thing that comes to mind is she is real shy and quiet," Patty finally says with a slight quiver in her voice. "It hurts to think about that. She is verbal and has a good vocabulary, but she probably isn't using it. She's so shy that she would hide from my parents."

Since Laura was kidnapped a year ago, the lives of Patty and Mike have been tormented by "different levels of pain," Patty says. "In the beginning we were raw; now it's just a dull throb all the time. You begin to fight feelings of futility and frustration. In some ways I guess you learn to deal with it. In other ways you don't."

It is, perhaps, the worst pain a parent can endure — an emotional "roller coaster ride" complicated by uncertainty about the child's fate and intensified by the disturbing possibilities that surround child abductions. Police say such crimes are most often committed by pedophiles, pornographers, black-market baby peddlers or childless psychotics bidding desperately for parenthood. Few cases are solved, and fewer children are reunited with their parents.

But the Bradburys refuse to give up hope. "A detective told me the longer she is missing, the greater chance that somebody has her who wants to keep her," says Mike Bradbury. "Otherwise they would have found a body or some indication of foul play. Or someone would have come forward and said they know what happened. It's not often that a child will be taken, molested, murdered or not found for a year or two or three."

Although she may be alive, Mike

seems all but convinced that his daughter has been abused. "Kidnapping is almost synonymous with molestation," he says, lifting his glasses and rubbing his eye with a nervous finger. "You can say if a child is kidnapped, 98 percent will be molested. And the two percent that aren't are put up for sale. They are never touched. That way they are perfect for the family that buys them."

Many children who are not sold find their way into rings that produce child pornography. "I found out the other day what happens to them," Mike says. "They use them for three to eight years, then they kill them. They murder them so they can't talk. That's why a lot are never found."

Mike glances quickly at the posters then turns away. "Those kids on the wall are screaming 'please help find me,'" he says. "They're saying, 'God find me! I want my mom and my dad!'"

It has been 12 long months since Laura was abducted from the barren desert park where her family and their friends had gone camping. Perhaps because of her tender age and the wholesomeness of her family, the case has shocked America and become one of the most publicized of its kind in the country. Laura's picture has appeared on national television and millions of grocery bags, milk cartons, flyers and drink cups. The widespread exposure has produced thousands of suspected sightings of Laura. Although Mike, who is intensely involved in the search for his daughter, insists there are "definite patterns" to the sightings, police say they have no real idea where she has been or who she is with.

So the search drags on. In many ways it is led by Mike and Patty from the Huntington Beach center near

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## STOLEN CHILDREN

their home. With the help of a corps of volunteers and donations from throughout the country, they have mailed countless flyers bearing Laura's picture and the center's phone number to law enforcement agencies, government offices, organizations and individuals from coast to coast. The flyers offer a "no strings attached" reward of \$25,000 for information leading to Laura's safe return.

Their strategy is simple: The more people who know Laura's description and have someplace to call with information, the greater chance she will be found.

"Finding Laura is mandatory," affirms Mike. "It has to be done, and I'm going to do it, or I'm going to help the sheriffs, police or FBI do it. I guess you could define it as a parental obsession. Why do wild animals protect their young the way they do? They protect them until their death . . . If we find a body or get Laura back, we'll know the search is over. A lot of other parents give up, but I'm not the kind of parent who can do that. As long as I know she is out there and we get the kind of sightings we do, I'll keep looking for her."

But the search has a high price. It has shattered the middle-class routines of the lives they led before Laura's abduction, and it continues to make sometimes overwhelming emotional and physical demands.

In a sense, Mike has become a detective, spending long hours logging and cross-checking information about sightings that fills at least 67 computer files. More hours slip away as he talks on the phone to police and those who report sightings from throughout the country. As a result, his father-in-law is managing Mike's wicker and antique furniture repair business, and the family that struggled to become middle

class now uses donations "for our basic living," says Patty.

Mike's parental obsession, coupled with his self-described analytical mind drive him to work almost around the clock. "For the last three months I've been getting by on two or three hours of sleep a night," says the 42-year-old father. This morning was the first time I've gone to bed before 4 o'clock in three or four months."

Meanwhile, Patty, who is 38 years old, also logs long hours at the center while looking after their 16-month-old daughter Emily and 9-year-old son Travis, the last member of the family to see Laura.

Their ordeal is made somewhat more bearable by the "tremendous support" from family, friends and others concerned about Laura. That support has been financial as well as emotional. Patty estimates that \$100,000 in donated money has already been spent on the search. In addition, space in the Huntington Beach shopping complex that houses the Laura Bradbury Center is donated, along with the time of at least 10 steady volunteers who staff the center.

Continuing the search is one way to repay those contributions. "We have this responsibility not only to Laura and ourselves, but to those people who have given their time and money," says Patty.

The Bradburys have also found strength in their Christianity and the prayers and support of Christians across the country. And they have sought counseling from friends, one of whom is a psychologist. "We have counseling people we talk to," Patty says with a nervous laugh.

The Bradburys and the families of thousands of missing children are "families in transition," explains Gary Hewitt, director of the Center for Missing Children in Rochester,

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**STOLEN CHILDREN**

N.Y. Although Hewitt has never met the Bradburys, he has counseled the families of other missing children and, in many cases, children who finally made it home.

"There is nothing more devastating in society," he says. "The families are looking for finalization. They want either the child or a body to be found. They go through periods of intense grief, anger and guilt, asking 'why wasn't I there when my child needed me?' It takes awhile for them to say, 'we are the family of a missing child, and maybe they'll never come back.'"

Parents of missing children often live in an emotional limbo where they avoid expression of healthy feelings, Hewitt says.

"They are sometimes afraid to laugh," he says. "They are afraid to discipline their other children because of what other people might say about them. In some cases, they are even afraid to leave the house because they might miss an important phone call."

And those around the parents often stop being honest with them, telling them only the more comforting things they believe they want to hear. "They never hear the child might be dead," says Hewitt. "It gets scary. They become alienated and wish someone in the outside world would ask about their missing child. But people on the outside don't know what to say."

"We feel so alone," confirms Patty. "No one can really understand. It's difficult for other people. A lot say they really don't want to meet you because they feel pain they can't identify with. They just know you're hurting, and they don't know how to take the pain away."

Dealing with guilt is perhaps the most difficult part of having a missing child. "It's very hard on both of us," Mike admits. "In fact, it's so

**"The last thing you think  
about is that you're not  
going to find them."**

hard we probably don't deal with it very well. I feel like we should have done more and should be doing more, even though we are doing all we can."

Hewitt finds nothing wrong about the Bradburys' obsession with finding Laura. "This is their choice, and whatever they want to do is fine," he says. "I've worked with families that have had birthday parties for missing kids... Eventually, families are able to find a stage of resolution. It takes time, but they begin to get control of their lives and accept it."

Perhaps the Bradburys are reaching that stage. "We never watched *Adam* (a TV movie about a missing boy in Florida)," says Patty. "I knew I couldn't handle it because it was too heavy. But I watched it the last time it was on, which is interesting... I felt this great need to see it. I don't know, strange..."

Patty and Mike last saw Laura on October 18, 1984. They had just arrived at Joshua Tree National Monument near Palm Springs with a group of friends. It was about 3:30 on a Thursday afternoon, and the park was relatively empty. Mike was helping pitch the tent while Patty breastfed Emily. The baby was crying, and it was a cold afternoon in the desert.

"The whole time I felt something was wrong," Mike recalls. "It was like a premonition. When Travis asked Patty if he could go to the bathroom, I didn't even know because I was in the tent. I'm usually very cautious and careful, and watch the kids all the time. We were distracted temporarily, just temporarily. A few minutes, that's all it took."

Eight-year-old Travis Bradbury did not realize his sister had followed him to the bathroom until he was almost there. The responsible big brother told Laura to stay put

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"People on the outside don't know what to say."

while he was in the bathroom. Through a space at the bottom of the wall, Travis watched his sister's feet outside, shuffling by, kicking rocks. He told her to stop because the rocks and shadows frightened him. Her feet disappeared, and she was gone when he came out of the bathroom.

He ran back to camp, but no one had seen her. Patty panicked as the search began, but thought it would just be a matter of time before Laura was found. "The last thing you think about is that you're not going to find them," she says.

Campers spread out, calling Laura's name. Park rangers and sheriff's deputies joined the search

with trained dogs and helicopters, but the hours dragged by, and the search stretched through the night and into the next morning. Before it was over, hundreds of search and rescue volunteers combed the park arm-in-arm to no avail. The dogs discovered her scent in several spots, but searchers found no sign of Laura's hooded green sweatshirt or rainbow-striped, flip-flop sandals. They found nothing except a few footprints and a scent that abruptly ended at a paved campground road.

The Bradburys now believe Laura wandered in the park for some time before someone found and abducted her. "Somebody just happened to be there at the wrong time for us

and her," Mike says. "We think it was an opportunity kidnapping. We have no reason to believe it was planned. We think there were people there who kidnapped before. There's no doubt about that."

They also believe whoever took Laura drove a blue van.

Under hypnosis later, Mike described a man he subconsciously remembered watching the children. "He had binoculars, and I remember seeing him while I put the tent up," he recalls. "I didn't remember him consciously, and other witnesses revealed the same information later. I thought he was looking off into the desert. I didn't know Laura and Travis were playing there."

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"If we find a body or get Laura back, we'll know the search is over."

Mike and Patty spent three and one-half weeks at Joshua Tree, retracing Laura's steps and searching desperately for any clue that might help them find her. "We didn't want to come home," says Patty. "We felt as though we'd be deserting her. We didn't want to face it."

Although they finally did come home, their search has never stopped. Working primarily with Detective John Zerblis, a San Bernardino Sheriff's deputy, they have tracked thousands of leads. After Laura's picture was shown during the April 29 broadcast of *Missing . . . Have You Seen This Person?* more than 7500 suspected sightings were reported.

"People thought they'd seen her in every state of the union," he says. "Every one of those calls was investigated in one way or another. Some we could follow up, others we could not."

Few, it seems, led anywhere. Zerblis still has "no fix on where Laura might be" and "no really good idea about where she has been."

"People swear and be damned they saw her in a lot of places," he says. "But we haven't been able to chase them (leads) down. Everyone speculates and has their own ideas, but we can't prove anything."

In some reported sightings, the resemblance has been extraordinary. Zerblis says it has sometimes been

necessary to examine a birth certificate or even question the doctor who delivered the child to determine it was not Laura. "The resemblance has often been that strong," he says.

In one case of mistaken identity last May, a Pasadena woman was arrested and her children taken from her after police suspected her four-year-old daughter was Laura Bradbury. The woman reportedly used her husband's blue van to pick up her two children from school when she was spotted by a woman who had seen Laura's picture the night before while watching *Adam*.

The woman called police and the mother was taken into custody after police learned she had several out-

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standing traffic warrants. She was held until Mike Bradbury drove to Pasadena, talked with the little girl and painfully realized she was not his missing daughter.

It was one of many potentially devastating false alarms for Mike and Patty. Since the center is the first to learn of many sightings, they often respond to area reports. In the process, Mike says he has had to confront a gang of bikers in Oceanside and believes he may have been shot at in the high desert.

One particularly frustrating sighting was made at a shopping center in Orange. Someone reported a sighting to a talk show host who had recently featured the Bradburys. Unsatisfied with the response of deputies, Mike went to the scene, but found no one. Before leaving, he passed out flyers bearing Laura's picture and his phone number. After a second sighting later that night, he sped back to the area and found an older man and child. He "had to look twice" before realizing it was not Laura.

It was one of several instances in which he was not satisfied with the response of law enforcement agencies. "When we first started out, Patty and I were so frustrated because so many sightings were coming in that the deputies were unable to handle all the volume like we thought it should be handled," explains Mike. "That's a typical complaint of any parent with a kidnapped child."

"I don't think any parent in this position is happy with the police," adds Patty. "It seems that training to handle kidnappings is minimal. We like all the guys (deputies), but we haven't had a lot of communication . . ."

Mike, who says he has been called a "troublemaker," went to Washington, D.C., to ask why the

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FBI would not get more involved in the case. Now, armed with a copy of the agency's kidnapping investigation procedures, he knows what he has a right to expect and is more "content" with the FBI's performance.

While it may seem that law enforcement agencies are not doing all they could to find Laura, it must be noted the child kidnappings are distressingly easy to commit and notoriously difficult to solve. Trails can go cold quickly since abductions are usually friendly encounters which leave no evidence that a crime has been committed.

And trying to find younger children by distributing their pictures is "primitive and absurd" because their physical appearance changes so rapidly, says Gary Hewitt, the director of the Center for Missing Children.

To streamline investigations, the Bradburys would like to see state and federal governments pass laws that provide police with standardized kidnap training and uphold the rights of children in courtrooms. Unfortunately, bureaucracies are sometimes regrettably slow in responding to such critical needs.

"It's shocking," says Patty. "You think 'what's more important than our children?' But why don't bills go right through Congress? One reason is kids have no money behind them. More than 1700 stolen cars a day are entered into the national crime computers, but we had to fight tooth and nail to get Laura's name in them. Cars have big insurance companies behind them, but kids don't. Who has a littler voice? They can't speak up for themselves."

Lately, however, things are "falling into place more and more," Patty says. On June 20, 1984, the National Center for Missing and Exploited Children was opened in



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## STOLEN CHILDREN

"We can expect as many as 50,000 new missing children cases to stand unsolved at year's end."

Washington. If passed by Congress, the Missing Children's Assistance Act would provide long-term funding for the center. In addition, public pressure has forced the FBI to enter cases after 24 hours on the assumption that the child was transported across state lines.

In California, the Missing Children Act of 1985, proposed by Los Angeles Assemblyman Gray Davis, would stiffen criminal penalties for kidnappers convicted of felony sex offenses; provide state money for rewards; require posting of pictures at highway rest stops and state office buildings; and direct the state attor-

ney general to issue a monthly bulletin about missing children to state law enforcement agencies.

But while bureaucrats debate their course of action, the number of missing children continues to grow. Some say it has reached epidemic proportions.

"We can expect as many as 50,000 new missing children cases to stand unsolved at year's end," Long Beach Congressman Dan Lundgren told the U.S. House of Representatives in April. "These are the victims of criminal abductions and foul play. Statistics alone are not enough to define the problem. The issue cannot

## The Co-op That Cared

Early Saturday morning October 20, 1984 — Shelly Asidon, a co-op parent of Hilltop preschool, stared in disbelief at the news bulletin that had interrupted her son's cartoon show.

"Missing from Joshua Tree National Monument since Thursday, three-year old Laura Bradbury is believed to have been kidnapped," the reporter intoned.

"Mommy," Matthew said, pointing to the picture on the screen, "That's our Laura — at Hilltop!"

With a heart-wrenching certainty, Shelly knew her son was right. She sat down for a moment, feeling utterly devastated. Then she realized what she had to do. Reaching for the telephone, she began to call one after another of her fellow mothers at their cooperative preschool in Costa Mesa. Each mother's reaction was

the same — a deep sense of loss for the child she had cared for and nurtured on the days when she worked at the school.

The next day Hilltop parents translated their feelings into action: The planted an olive "wishing tree" to speed Laura's return, an event which was covered by the Associated Press and eventually appeared on all three Los Angeles network television stations. This symbolic step became the first on a road which was to span the nation through mass mailings, the print media and television.

If Laura Bradbury's kidnapper thought he snatched a helpless little girl with only one set of parents to pursue him, he was wrong. He snatched a "co-op kid" and thereby set into motion a vast organization of caring, committed parents. Hilltop's resources in-

## Child kidnappings are distressingly easy to commit and notoriously difficult to solve.

be brought into perspective without looking at the hundreds of stories behind every number. This year, children will be taken from shopping centers, farms, playpens, bedrooms, school yards and bus stops. Studies show those taken will range from the very poor to the very rich, will come from every race and are just as likely to be taken in big cities as they are in small communities and rural areas . . . it seems the more we learn about the issue, the more we realize how unprepared as a nation we are to deal with it."

"It's a reflection of our whole society," adds Mike Bradbury.

"We've become victims of humanism (in the courts) and victims of our own gluttony, our own self-pleasing philosophies. It becomes more important to have a big house, boat and big car than to spend quality time with your kids. As a consequence, people are taking advantage of it and kidnapping children . . ."

OCC (The telephone number of the Laura Bradbury Center is 960-8553. Correspondence can be addressed to "Friends to find Laura," P.O. Box 2712, Huntington Beach, CA 92647.) Photos of missing children courtesy of Find The Children (Los Angeles).

cluded the Orange County Council of Parent Participation Nursery Schools (OCC), of which it is a member. OCC in turn tapped into a statewide network of 12,000 co-op preschool families and beyond that, Parent Cooperative Preschools International. These groups formed a massive undergirding of support for efforts initiated by Hilltop.

Hilltop volunteers' first objective was to raise money for the search efforts. To that end they established a "Help Find Laura" fund and sponsored garage and bake sales and a newspaper drive. A "Laura hotline" and post office box were set up.

Prompted by advice from Anne Harmon of the Adam Walsh Foundation, Hilltop enlisted co-op volunteers in the Los Angeles/Orange County area to barrage the media with calls demanding more coverage of Laura's story. The strategy worked. Laura's plight and picture were kept constantly in the public eye -- and its heart -- during those first crucial weeks.

When there were strong leads coming out of the Ontario area,

Hilltop mothers arranged to have Laura flyers sent home with 16,000 Ontario school children. More than two million such flyers have been printed by Mercury Savings Association and distributed nationwide, often with the aid of service clubs such as Kiwanis and Rotary.

A core of 25 to 30 volunteers -- among them Hilltop mothers -- devote hours every day working at the "Friends to Find Laura" headquarters located at 8865 Atlanta in Huntington Beach. Inside this store-front the walls are covered with pictures of Laura -- on bumper stickers, buttons, and T-shirts. Volunteers sit at tables, folding and stamping the flyers which will be sent to truck stops, post offices, police stations and campgrounds throughout the country. Calls still come in daily on the Laura hotline here.

A year ago, a cooperative preschool refused to let the public forget Laura Bradbury. Their efforts for one little child have brought other little children home by focusing a nation's attention on the tragedy of child-napping.

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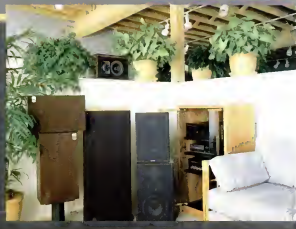
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by the Trade Winds, it has shaped our destinies.

Weather underlines our lives with its daily effects. We idly wonder if today is a good day for the beach, or if we should take an umbrella to work; we read with horror of an airliner, so dependable — almost mundane in this jet age — slammed into the ground short of the runway by a microburst of wind out of a summer thunderstorm. At its best, weather provides us with joy, relaxation, and good health; at its worst, the extreme manifestations of weather give us pause.

It is no wonder then that we look at weather almost superstitiously. Years of drought or flooding impact our crops and prices at the supermarket rise or fall. Heavy winter snows mean ski resorts make money, but a light dusting brings out bumperstickers that exhort "THINK SNOW!"

During the drought that plagued California in the late Seventies and during the heavy rains of 1983-84's El Nino, there was no shortage of cocktail party talk about how the weather was changing. "You're damn right it is!" someone was bound to exclaim, "It's never been like this, that I can remember."

One of the most authoritative voices on the subject of changing climate and weather is that of Dr. Jerome Namias, climatologist at the Scripps Oceanographic Institute in La Jolla. "Climate is changing all the time," Dr. Namias said recently. "There are always oscillations." But while some like to dream up scenarios about drastic changes in the weather, "our knowledge does not suggest that anything permanent is occurring."

For example, an eruption of the Mexican volcano El Chichon a few years ago was believed by some sci-

entists to have caused the last strong El Nino event we experienced in Southern California, but Dr. Namias considers that unlikely. "Ash and smoke might have caused a slight drop in temperature over an extended period of time, but little else."

The most noticeable trend, according to Dr. Namias, is a one or two degree rise in temperature due to the increase in concrete buildings and parking lots. But even this would be detectable over a minimum of 40 years, he estimates.

Dr. George Fishbeck of KABC-TV Channel 7 points out that natural fluctuations in the pattern of weather do not necessarily mean permanent change. Fishbeck says that the most apparent change in the weather in his opinion is a small, but steady improvement in the air quality, probably due to tougher emission restrictions and greater awareness by the public.

But when you talk about the weather it's easy to slip into the realm of conjecture, because it is a system in a constant state of flux. From the perspective of a scientist engaged in pure research, Dr. Namias says, "The uncertainties are fantastic in this business."

Bob Greavy, lead forecaster for the National Weather Service, is well acquainted with the difficulties of predicting the weather. "I'm frustrated by the limits of my science," he says. "It is a science, but our ability to practice the science is, at times, more of an art form."

"Someday," he continues, "weather forecasts are going to be so accurate that they're going to be boring." But in the meantime, there are flaws in the system of information gathering that continue to thwart the best efforts of meteorologists and researchers.

"Weather forecasting today is



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## WEATHER

largely done by collecting balloon observations around the world twice a day," says Greavy. "Balloons primarily measure temperature, humidity, and wind direction and velocity. This information is fed into very sophisticated computers using very sophisticated numerical models of the atmosphere. They in turn, grind out the large-scale predictive material we work with."

But the balloons don't give a complete picture since they only make localized measurements. "Satellites are useful," Greavy goes on to say, "but they have not proved to be the panacea they were built up to be. Right now they only tell us what the tops of the clouds are doing."

Meteorologists treat the atmosphere as a fluid from a mathematical point of view. "The science of fluid prediction is very sophisticated, very powerful — it's good, solid math and physics. But because we only have a few pieces of the puzzle, we can't really use the physics that exist at this time."

What's required is the next generation of satellites now under development. These orbiting weather stations may use Doppler radar to give a three-dimensional picture of the atmosphere, doing the job more accurately and quickly, hastening that grand day when weather forecasts will be so accurate as to be boring.

Until then, Greavy's job is one that is equally as concerned with communicating as with forecasting. "My job is to try to predict weather that's going to have a real impact on people — especially weather that might be dangerous to life or property — and try to communicate that information far enough in advance so people can minimize any risk to themselves. And I take that responsibility very seriously."

As for long-term looks at the weather

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er, most people involved in forecasting, like Bob Greavy, don't really want to take a shot at it. "Weather forecasting is extremely difficult, but I think we can minimize [the National Weather Service's] credibility problem by sticking to what we're relatively certain of, and staying out of the areas we really don't know anything about."

The concern of weather people and of the public who is dependent on their forecasts, is for accuracy. Predictions of the weather for a two-day period are fairly precise these days. Out to five days, the forecasts are still pretty good. But past five days, most weather forecasts are in the realm of chance predictions.

The fact is, there are so many variables that can affect the weather in an area at any given time, it is a miracle that forecasting is as accurate as it is. It's all the meteorologists can do just to keep up with the moment-by-moment weather, not to mention that there's an Ice Age on the way. That will just have to take care of itself.

We change our environment every day. Automobiles dump exhaust into the air, factories discharge stack gasses; smoke from fires hides the sun, dust and soot particles provide shade where there would ordinarily be none. This has an impact on our weather. Ultimately it may have a greater impact on our climate, but the chances are we will not be around to see it.

One thing seems certain: no matter how accurate forecasting the weather becomes, we will still be innocent bystanders of the weather, just as we have always been. OC

*Photography by Sylvia Bissonnette. Umbrellas provided by the Pottery Barn, South Coast Plaza. Contributing Editor Thomas Dixon's article on "Soaring" appears in this month's Adventure column.*



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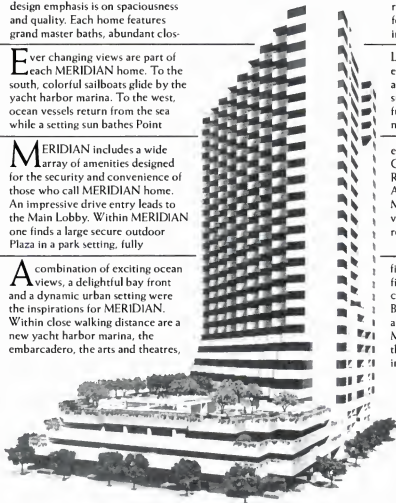
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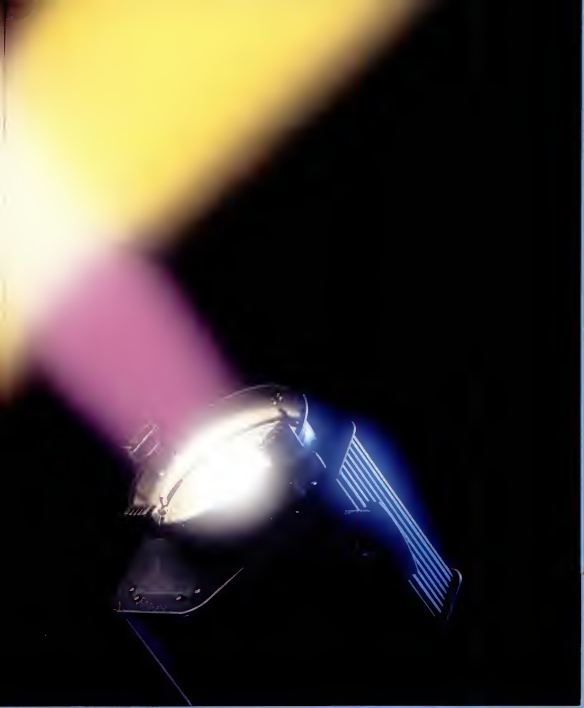
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## MAKING IT

SPOTLIGHTING THOSE WHO THINK  
THEY'VE GOT WHAT IT TAKES

By John Morell



PHOTOGRAPHY/DANIEL FORT

I've always thought that breaking in was going to be tough," said Pippa Winslow, a 24-year-old Irvine actress. "That's why I've set 'little goals' for myself. When I was in high school, I wanted to be one of the top actresses in my class and that's what I became. Then I wanted to get the lead in a dinner theatre production which is what I have now. My next goal is to get into the Actor's Equity union. I plan to do that in a year and a half."

Winslow feels she's not cocky but confident. A string of successful university and community theatre productions have fed her expectations. "A lot of people who've seen



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## MAKING IT

me perform have said that my style of being a 'triple threat' (singer, actress, dancer) may be better suited for shows in New York rather than dinner theatres in Orange County. So eventually, I want to see what it's like out there."

For the past three weeks, she has played 'Nancy' in *Oliver!* at a local dinner theatre. "The audiences are really different," she says. "They're relaxed because they've been sitting there for a while. I try to make every night special. If something happened at work that day I just try to forget it. Going on stage is my time to play."

At 7 sharp, Joane Evans opened the doors of the Sullivan Community Center, and auditions for Buena Park Community Theatre's production of *Anything Goes* were open. "All the roles are open," said Evans, the show's executive producer, "so we're hoping for a lot of people tonight. We always get a good turnout for our shows."

The turnouts filed in and completed the information cards they were handed. Name, phone number, When are you available for rehearsals? Nearly all brought tights and dancing shoes for the dance portion of the audition. Dennis was one of the exceptions.

Auditioning for musicals is 35-year-old Dennis' way of staying in the business. His robust tenor voice is usually good enough to get him the lead in community shows, but not much else. Necessity forced him into the printing trade a long time ago, and he had come to this audition directly from his "real" job. "I enjoy just getting up there and singing. I've had a lot of lessons and I'm glad they're not going to waste."

Up on stage Chris was going through her routine, a scene, appropriately enough, from *A Chorus Line*. Sixteen years old and blonde,



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"I'm obviously  
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she performed like a pro. Singing, dancing, and gesturing with a kind of ease that comes with having done something over and over again — hundreds of times before a director, thousands of times in front of the bedroom mirror. "I guess I did okay," she said as she sat back down.

The confidence that gleamed like a Vegas silver dollar when she was onstage had faded into shyness. She turned back into a teenager. "I've had lessons and I really practice a lot. I don't know, I might like to try to audition for something in Hollywood some day. But it's not something I dream about. I just like to be around the theatre."

The director, Jeff Biddinger, took a good-natured look around. "We can't afford to take ourselves too seriously around here, but you find that the people involved usually have the same dedication as those in the big-times productions.

In an old schoolroom across the hall, choreographer Roberta Kaye managed the dancing auditions. The clattering clatter of taps on a wood floor was accentuated by the dancing of a young girl in the front row. She had forgotten to bring dancing shoes and had borrowed a pair.

Dennis stumbled along, trying to take delicate steps in his wallabies. "I've never had the knack," he said later.

As Biddinger and his staff fished through the stack of photos to decide on who they wanted to "call-back," Chris gathered her gear and sat behind them. "I'm fairly new here, I've just come from Minnesota with my family." She took a look around at the other 25 people waiting to hear their names. "I've only been to a couple of auditions out here and the competition is really tough. You wouldn't see a turnout like this back home."

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MAKING IT

**"It's not menial labor,  
but it's not making a  
great contribution to  
society either."**

Dennis returned to the mainstage room with a tired expression. "I think I'll be going home now. I don't think I want to do this if I have to dance." Biddinger called out Chris' name.

Biddinger called for Dennis. No sound. He looked around and didn't see him. Sticking his resume at the bottom of the pile, he shook his head. "It's too bad, we could've used him."

Luke Griffin has found himself in a unique position. Five years ago, he began an auto detailing service to pay his bills and give him a schedule flexible enough to allow him to go to auditions. But today he doesn't get to very many casting calls. The business he began as a way to stay in acting is now keeping him out. His Santa Ana-based *Trim-it Systems* took off and has now expanded into other areas, including a sales representation agency with offices in Northern and Southern California, and an international clientele.

He still stays in contact with his agent and manager and he goes out on calls when he's in town, but now it's more or less a hobby.

"When I go out on business, it's really a thrill to make a big sale. But, selling striping tape, I mean, how exciting can that be? Acting gives me a real rush, a feeling of accomplishment. I can only imagine the feeling it must give someone like Mel Gibson to go to a theatre and watch people react to him on the screen."

Now 27, Griffin got into acting after a short career in minor league baseball. "I never had any desire to get into it when I was in school. I was just an average jock and I thought all the drama types were fags. Then when I was playing ball I met some people who were involved in it. From them I met the woman who is now my agent and I was pretty lucky, it's hard to get an

agent like her without a referral."

His credits include two national commercials for Budweiser and Kodak that have been rewarding financially if not artistically. "I had been in the business for less than a year when I did them so I was pretty fortunate. I went into the field with no experience, no credits, nothing; and within a year I had a SAG card."

In a business traditionally hard on women, Griffin has seen some of the darker side. "When I first got started I met this girl in an acting class who was really beautiful. We'd talk after class and she'd tell me how she'd been approached by all these casting directors and producers who just wanted to get down her shorts. But she wanted to be a 'real' actress and make it legitimately on her talent."

"About a year later I was out with friends and we stopped at a liquor store for beer. We were browsing through some magazines and there she was, a centerfold in *Penthouse*. Since then I've seen her in all kinds of B movies. She had a dream and she didn't want to compromise, but she had to. She had to eat."

"In this town, you're dealing with people with enormous egos and lots of money changes hands. Even a casting director, whose job it is to herd 1000 people through an audition and pick out 10, they make oodles of money doing numb-nut work. I mean, it's not menial labor, but it's not making a great contribution to society either."

Griffin has found that when he mentions his "hobby" to the people he meets when traveling on business, everyone seems to have a daughter or son who could use a contact in Hollywood. "They want to know if I could introduce them to the 'right' people, and I just tell them how it is out here. You have to be strong enough to take tons of rejec-

"She had a dream and she didn't want to compromise, but she had to. She had to eat."

tion and tons of bull, and you have to be smart enough to stay away from the scams.

Sitting on the steps of a long dark stairway off Hollywood Boulevard, a group of actors waited for their names to be called from above. They huddled against the walls, privately reading their monologues or staring out at the "Walk of Fame" below.

"With all the old buildings, this part of L.A. reminds me of New York," said Gina, a young, grainy-voiced actress clutching a small portfolio. "But it's so much better here. Today they'll get 100 people auditioning. In New York there'd be 1000."

The actors had come to try out for *God's Favorite*, a Neil Simon play produced by Emrys Productions, a small Hollywood theatre company. With all roles open, men and women of every age and race showed up to give a short monologue for the producer and director.

The top landing, which served as a waiting room, was filled so the overflow had to wait on the steps. Gina produced a sketchbook and some colored pencils. To kill time she had drawn caricatures of elephants and turtles. "I also bring my bills and I'll write some letters. This is a great time to get busywork done."

Sitting a step below, Marilyn agrees. Six years ago she left her native Chicago to fulfill a lifelong dream: acting with pay. After she turned 50 and her youngest child left home, she decided it was better late than never and came out west. "I've done mostly extra work since I've been here but I've learned a lot about the business."

At a glance or from a distance, her silvery hair and high cheekbones could easily make you mistake her for Barbara Bain's stunt double. "Stunt work is just not for me. In

the movie *Rollerboogie* with Linda Blair, I played the evil matron who was thrown into the pool at the end. At one point I had to tread water for 20 minutes while they set up the shot. My arms and legs felt like they'd fall off.

"I've really come to enjoy working as an extra, that is, in a studio. On location it's more expensive for the producers so it's easier for them to treat you like cattle . . ."

"Like *atmosphere*," Gina interrupted.

Going to great lengths to get a part is not unusual in acting, and the "casting couch" still makes for ugly stories. "At one audition I went to," said Gina, "the producer told the group of girls I was with that the roles had been filled, but they were still looking for actresses to be 'entertainers' for the backers of the production. I couldn't believe it. I just walked out."

"One thing you see a lot of in this business is stupidity," said Marilyn. "There are a lot of really dumb girls out there who'll do *anything* for a part. I've heard of girls taking studio guards to the back seats of cars just to get inside, and they're so dumb they do it on a Saturday when the producers are at home."

Inside the air-conditioned rehearsal room, producer Rudy Acosta and director Yolanda Alonzo leaned back in their metal chairs as they waited for another actor to come in. "There's been more men than we expected," said Acosta, "but overall it's been a pretty good turnout." A tall, young black girl entered and put her photo into Acosta's hand. He dropped it into the growing stack of headshots and folded his hands. "Okay, take it from the top."

Beverly Leech just doesn't fit the mold. She's too nice, too natural to be a working actress in Hollywood. Her impish features are framed by

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# "One thing you see a lot of in this business is stupidity."

light brown hair, cut it appears by a grandmother with new scissors. She's the kind of girl who looks great in a family photo album.

"I really don't think I have the temperament for the pageantry or glamor. I don't wear makeup when I don't have to. I like to run and when I run I sweat. That may be my downfall in this town," she says.

Leech, 26, is in that shadowy gray section of fame. She can see success ahead, but the particulars are obscured by a fog of variables. She's hardly a household name, but thousands of actresses like her are aching to be in her place.

The door that opened for her was *Star Search*, a nationally syndicated talent show that features actors, singers, bands, comedians, and models from around the country competing against each other in a "talent challenge." Actors and actresses are paired up, then matched against each other in identical scenes as though they were playing thespian mixed-doubles. The intense nature of this kind of competition seems as though it would weed out those sensitive souls who are more interested in a soliloquy than a fight.

But Beverly Leech survived. Week after week she "KO'd" the opposing actress, 12 times in all — a *Star Search* record. "I see the show as really a big opportunity for me. I went from doing work on stage where no one sees you to being on TV in front of 18 million people."

The only thing Leech knew about the audition her agent sent her to was its name: *Star Search*. "I really didn't know what it was all about, I just did my monologue and forgot about it. A few weeks later my agent called and said they wanted me for the show. I said 'what show?' He said *Star Search*. I had no idea what the show was about so I watched it then I said, 'I don't know about this.'

But of course, I went on the show and the rest is history."

Despite her modest success, she knows about the lean times that an actor must live through. "The hardest part of this business is sitting by yourself with a glass of wine and writing your friends and telling them that you haven't worked in six months.

"I don't get really depressed like that anymore. I just got mad at myself because I was feeling that my not working was a reflection on my talent and therefore I wasn't a good person. Now, when I'm in a slump, I say that this is my preparation time. As soon as my attitude changed, I started getting work almost immediately."

Leech has found that maintaining a positive attitude is a job in itself, one that forces her to pick her friends carefully. "When you're with acting friends who aren't working and you are, they seem to sap away your energy. They like to slam the business and I have to get away from them or I'll start thinking like that too. The key is not to surround yourself with successful people but with people who *think* successfully."

As a child growing up in Texas, her idea of "playing" was producing plays with her friends. "We'd use the front door as stage right and the living room as stage left and the audience would be in the dining room. We were pretty inventive."

She majored in dance at Florida State and tried out for the school's prestigious theatre department "for the heck of it." Her audition was impressive enough to earn her the lead in *Peter Pan*. "I'd been on stage many times up to that point but I'd never had any lines. The only speaking part I'd ever had was taken away from me because I was too shy and my voice wasn't loud enough to be heard. I really didn't think I could

play the lead in anything but I just said to myself, 'it's now or never, you've got to do it.' "

She did it, and found she loved acting more than anything else. After graduation, she knew she wanted to stay involved in the field, but the realities of making a living kept getting in the way. "All through school I waited on tables and I swore to myself that I'd never wait another table when I got out. I began working as a legal secretary but that always made me uncomfortable. These firms would pay me very well and I had great benefits and I made it look like I was going to stay with them forever. But as soon as I got another acting job and there was a time conflict, I'd quit. I really hated being dishonest like that, but it was something I had to do."

Her attention is focused primarily on her twice-a-week acting class coupled with daily practice sessions. She believes that her dedication gives her an edge over those who may not be trying as hard as they could. "When I turn on the TV, and I see these girls who are up there making millions with poor acting skills, the only way I can stay sane is through my class. I've promised myself that what was going to make me different from every other young actress was that I was going to be strong enough in my craft. It's like Farrah Fawcett. She was so pretty but she couldn't act. Then she studied acting and came back and did *Burning Bed*.

"That's what's going to make me different. I have the talent and technique and I'm going to use it. The 'pretty face' is here today and then gone for good. I'll be around till I'm 80." OC

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# *Shopping For The Man In Your Life*







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But like last year and the year before, the day has arrived, the time has come, and panic has set in. You have no gift, and worse yet, you haven't the faintest idea where to begin.

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By Sally Goll

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## SHOPPING

the right gift for a special holiday or birthday, or simply can't stand looking at him in that tattered work shirt or those outdated bell-bottomed jeans any longer, trying to shop for a man can strike terror in the hearts of even the bravest, most confident woman.

The bitter, fight-to-the-finish maneuvers in the parking lot are just previews of what's in store. Inside, the competition continues — for merchandise, the attention of salespeople, dressing rooms with doors that close, cashiers. It's enough to make you swear off shopping for life.

And you are not alone. Retailers know how shoppers feel about being hustled and hustled — witness the proliferation of catalogues carrying advertiser invitations to shop by phone. Now the only thing left to do is to get one of these modern marketing marvels into the hands of the men on your shopping list.

Someone once pointed out that it's the thought that counts — not how big or how expensive your gift. How true. If he only knew what you went through to pick out that miserable tie, he'd have thought twice before exchanging it for something a little less loud.

Since I've had plenty of emotionally scarring shopping experiences that have left me feeling that I'm ill-qualified to offer advice on how to shop for men, I was assigned to poll a cross section of local merchants — from department store managers to specialty shop owners — to get their sage advice.

Now, we're all busy, leading hectic lives filled with office pressures, both yours and his, racing off to aerobics class after dropping the kids off at school, houseguests through the holidays, laundry, appointments, a social life. For busy people, the trick to successful shop-

ping, as any veteran gift giver can tell you, is specialty shops. Not only do they pride themselves on unusual merchandise, but they are usually less crowded, which is important when you don't have time for long lines. In addition to unusual gift ideas, specialty shops have carved a place for their businesses through personal, individual attention.

But which specialty? Don't overlook the obvious. This is, after all, Southern California, land of sunshine and that other American staple on the horizon — the car. If the man on your shopping list is a car buff, Autopia, an auto supply store in Orange, may be your safest bet. Don Marthens of Autopia reports that car enthusiasts request sheepskin seat covers more often than any other item in his store. And if you are shopping for the truly status-conscious, there are monogrammed floor mats — even his and hers. Marthens adds that just about anything can be sewn into a floor mat from a Ferrari horse to a Volkswagen crest. Marthens also suggests car covers, but says that you should avoid nylon and plastic materials. "They don't allow the car paint to breathe as it must to stay new-looking for any length of time."

If cars aren't really a man's passion, how about a Chinese laquered matching pen and lighter set, or a brass ship clock for his office or den? Both are available at Hilland's Tobacco Center in Santa Ana.

Manager Irma Moore reports that her most popular gift item is a pipe, but cautions that because it is such a personal gift, it must "fit the man's face" much like a pair of glasses or a hat.

Almost everyone appreciates a good bottle of wine, but John Baine of Wine World in Tustin reveals that "most people don't know how to buy wine." Even if you consider

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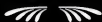
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## SHOPPING

**"Some people's taste is  
all in their mouths."**

yourself a wine connoisseur, Baine suggests that you shouldn't be afraid to ask as many questions as possible. If you do find yourself in the wine cellar on your own, Baine offers some advice. "If someone has been drinking wine for a while and has an educated palate, he tends to appreciate dry white and red wines. If he hasn't been drinking wine for long, he tends to prefer a chenin blanc or Johannesburg reisl-ing."

If you don't think specialty shops are special enough, and if you think the man on your list would like nothing better than more of you, how about something *really* personal?

"Within reason, we can make anyone look good," says Stewart Naideth of "Intimate Portraiture of a Woman." "When a lady comes into our studio we show her a slide show of past clients to get ideas," explains Naideth. To help get the very shy into a more exhibitionist mood, wine is served and music is played to "cut the tension." The customer is then scheduled for a sitting, and makeup, props and clothing are selected. "The teddy is the most popular attire," notes Naideth.

This universal interest in clothes reflects an increased interest on the part of men in the way they look, opening the way for a whole new

# Gift Picks

Quick. Time is running out. You've got to buy a present for some man or boy and your shopping days are getting shorter and shorter.

What you don't need to look at are digital Swiss knives or talking pen and pencil sets ("You are almost out of ink . . .") What you do need is a list of standbys, old or new favorites any guy would like.

Craig at Bullock's, South Coast Plaza, recommends the Polo knit pullover as a classic gift that stays in style. Plaid sportshirts, both short and long-sleeve, are also expected to remain popular. The cardigan sweater is always appropriate for the man who likes the "Dan Rather look."

"Argyle crew-neck sweaters are going to be really big this year for

all ages. Rugby shirts and cable-knit sweaters are popular among teenagers," Craig adds.

Paisley appears to be back, like it or not, and paisley belts, ties, and shirts are available. Suspenders will add an inexpensive touch of chic to an average suit.

Probably the easiest gift to wrap is a book. But what kind? Yvonne at B. Dalton Booksellers, Fashion Island, suggests Tom Clancy's spy thriller, *The Hunt for Red October*. For those more interested in nonfiction, *Mountbatten*, a biography of Britain's popular statesman has received excellent reviews.

With the video explosion going on it's hard to imagine a teenager actually *reading*, but there are books out there that can get them turning pages. Yeager, the auto-

"Figure out what you can afford and give me a gift certificate."

generation of personal care items and accessories such as designer aftershaves and colognes (Old Spice is no longer a reliable stand-by).

If you'd rather see him with some new clothes on than have him see you with your own clothes off, consider looking for a new shirt to replace his last "old favorite." The shirt is the most popular clothing item given as a gift according to Harv Johnson, vice president of Pendleton Woolen Mills Stores. If you're not sure what his size is — if, for instance, you haven't seen him since he was four years old (and that was 20 years ago) — consider a cap, muffler and tie set. Johnson says this

tobiography of test pilot Chuck Yeager is an impressive account of an American hero. *The Mick* is the acclaimed life story of baseball great Mickey Mantle.

If the teenage guy you're buying for is not into books, he may be interested in the beach. Newport Surf Shop, Costa Mesa, offers a number of surf-related items, from "board bags" (to carry a "stick" in) to high quality surf boards themselves. The shop also carries casual wear such as shorts and shirts that are popular with surfers and landlubbers alike.

Boys too young to surf but old enough to play are making robot toys a big item, according to Mike at Toy Junction, Irvine. Robots, Gobots, and Transformers are the "can't go wrong toys" this year.

Model planes, cars, ships, are perennial favorites among boys, as are creative board games like Dungeons and Dragons.

The chicken's way out — gift certificates — are available at most stores for those who give up. Just think of them as another way of saying it's the thought that counts.

—John Morell

is one of the "safest" gifts since no size is required.

While department stores can seem too overwhelming at times, they also can offer special services to customers who are having a tough time choosing a gift. "For the real tough decisions," says Bill Stevens, assistant manager of the men's department at the May Company in Costa Mesa, "we refer the customer to our fashion consultant who will try to match personality and taste with what's on the racks."

Another problem, according to Stevens, occurs when "women try to dress their men to look younger than they really are. We get guys 40 and 50 years old returning pink shirts and flashy slacks."

Whether it's the women picking out the flashy slacks or the men may be open to some debate. But then, when you are trying to shop for a man, what isn't?

When picking a gift for someone else, there are times when it seems that it would be much easier to simply ask him or her what *they* would like. So I did. I interviewed my family and friends. I asked for their advice and observations on shopping for themselves and other members of their sex; what they like and dislike; approaches that work and a few that don't. This is what they had to say.

Responses varied from one nonsense suggestion to simply, silently abandon the whole idea, to rather sophisticated techniques involving months of preparation and research.

Although they were unable to come to any kind of general consensus on specific approaches, all the men I spoke with mentioned clothes as the most common shopper target. While some said they could always use a few extra button-downs or a few more pairs of socks, others

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preferred to assemble their own wardrobes.

And just when I thought they had been following the fashion pages just a little too closely than was healthy, they revealed an affinity for imaginative and sentimental objects, such as the silver tie pin decorated with a handpainted trout cited by one sport fisherman.

Men are aware of just how difficult they are to shop for. Their biggest fault, they admitted, is that they are perfectionists. A few were willing to go to rather extraordinary lengths to disguise their dissatisfaction with a selection that missed the mark. But most still insisted on returning things they didn't want or need. But you already knew that. And so, to avoid this often all too inevitable conclusion, we'd all probably do well to heed their advice.

"I'm a damned authority on the subject," says Herb, a 52-year-old real estate broker. No, he's not talking about escrows or list prices, he's talking about shopping. "It's a serious matter as far as I'm concerned," he continues. Herb is beginning to smile as he says this, but I suspect he isn't joking after all. His attitude toward shopping has been formed by a married-lifetime of inappropriate and over-priced gifts that his wife and children have attempted to force on him.

In particular, Herb notes what he views as the decidedly female tendency to attempt to dress men up, making them over – if not in their own images, then according to the gift-giver's own visions of what should or could be. "I see women going into men's shops looking at sportscoats and pretty soon the saleswoman comes over with a few ties," shudders Herb, trailing off.

According to Herb, the truly conscientious shopper should exercise both restraint and selflessness.



## CONVINCE YOURSELF

"Analyze the type of man he is," advises Herb. "Act according to what he likes, not what you like."

Herb, who has been married to the same woman for 24 years and has two children, says he would never permit a woman (or anyone else for that matter) to shop for him. After mulling it over for a few minutes, Herb says finally: "I'd say just figure out what you can afford and give me a gift certificate."

Some might object to Herb's approach, arguing that it takes all the challenge and surprise out of shopping for others. For them and anyone else in search of a little adventure, David, a 29-year-old newspaper reporter, offers a more cloak and dagger approach.

"Go behind their backs," he suggests. Unlike Herb, David is still optimistic about the possibility of accurately reading another's wants and needs — but not without a little help.

David suggests taking a woman into your confidence. "Women are better shoppers than men," asserts David. "They're more experienced."

For those unwilling or unable to undertake any such risks, David offers a simple solution. "You might even try shopping with the person you're shopping for. It saves a lot of heartaches when something doesn't fit or they don't like it."

The remarks of Tom, a 20-year-old college student, reveal the real story behind Coming of Age in Southern California. "When I was younger, clothes were kind of a drag to get for Christmas. But now my values have changed," notes Tom. "Now I'm more concerned with appearance." OC

*Photography by Daniel Fort. Clothes and accessories provided by Garys & Co., Fashion Island, Bullock's and Nordstrom, South Coast Plaza. Concord watch courtesy of Slavick's, South Coast Plaza.*



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# PHOBIAS

By Scott Hays



## WHEN FEAR TAKES OVER

"You're just spacing out," her husband the machinist told her, dismissing her fears as the emotional hysterics of a woman enduring her Time of Month. (*Hey, nothin' to worry about, hon, really! What's for dinner?*) "I wouldn't worry about it," he told her. "It's probably nothin'."

Many's first anxiety attack occurred on her way to work. One day, while stopped at a signal on the corner of Fifth Street and Harbor Boulevard in Santa Ana, she began to feel dizzy, light-headed, weak. Her heart started pounding fiercely, her palms turned sweaty, her legs rubbery. Her mind became disoriented, confused, as if some

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heavy silver-white, poisonous, metallic-tasting liquid were sloshing around inside her skull causing brainfog. Pretzel logic, they would later call it, scattered bits of incoherent ideas mixing with nebulous images, as if she were drugged on some hallucinogenic mushroom.

Mary was going to get sick. But just as quickly as the light turned green, Mary snapped out of it. She went home feeling weak but relieved that it hadn't been something worse. Something fatal. "I wouldn't worry about it," her husband told her. "It's probably nothin'."

But the spells became worse and more frequent. Soon Mary refused to drive by herself, then wouldn't drive at all. Once, she even had an attack in a market and had to run into the bathroom and splash water on her face. "This can't be real," she kept telling herself. "This can't be real."

It was real enough. After a nervous breakdown last October, Mary was diagnosed as being an agoraphobic, a person who suffers from an irrational, morbid fear of open spaces. Everything from driving a car to visiting friends to going grocery shopping was a major chore for Mary. "I felt like I was going crazy," Mary recalls of her anxiety attacks. "I couldn't stay at home by myself. I couldn't stay at my mother's house. My husband had to be with me all the time. I really thought I was going to wind up in a mental hospital."

Phobias, irrational fears, are secondary only to alcoholism as the most prevalent mental health problem in the United States. They affect an estimated 20 million people, or one in every 10 of us, according to the Phobia Society of America, headquartered in Rockville, Maryland. Moreover, phobias are often misdiagnosed, then mistreated as schizophrenia, epilepsy, or neurosis.

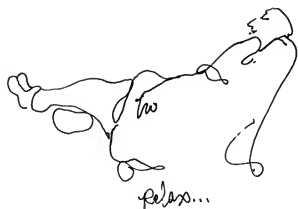
"The difference between just fear and a phobia is that phobics have a fear response beyond that which is considered normal," says Dr. Jerry A. Kasdorf, a licensed psychologist with Phobia Care Treatment Center in Santa Ana who specializes in phobias and situational anxieties. "There's also a difference between being paranoid and having a phobia. Paranoid people see a distorted version of reality; the person believes in something and won't give up the thought. A person who has a phobia, however, knows the distorted version is not rational. They say 'it doesn't make sense for me to be afraid,' yet they go on being afraid."

We are all sometimes gripped with fears and anxieties that seem overwhelming or insurmountable. Everyone has certain natural fears that are almost programmed from birth: fear of heights, of thunder, of certain creatures like snakes, and we flinch from rapidly approaching objects. But these are natural fears that are related to survival. For a phobic like Mary, these fears and anxieties generate uncontrollable panic, irrational behavior and, sometimes, psychotic reactions. Typical symptoms of an anxiety attack include shortness of breath, sweaty palms, rubbery legs, dizziness, and an escalation of anxiety so severe and traumatic that the person feels absolute terror and begins hyperventilating. And nothing increases that feeling more than being alone.

Phobias can also take many forms — from fear of swallowing to fear of people, water, closed spaces, dogs, crowds, speaking aloud, hair. The most common of all phobias is agoraphobia, fear of open spaces.

"At first, people who suffer from phobias don't understand what's happening," Dr. Kasdorf explains. "In the back of their minds they

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## The most common of all phobias is agoraphobia, fear of open spaces.

think maybe they have some heart or mental disease that will overcome them. And being afraid of being caught somewhere they can't get out, that anxiety just brings on another attack. Consequently, their anxieties are escalated by their own thoughts."

After a phobic's initial anxiety attack, he or she typically tries to avoid the situation which provoked the attack. In Mary's case, for example, she would try to avoid the traffic signal where her first attack occurred. If by chance, she got caught by a red light at that particular signal, she would become worried about losing control again and being unable to handle the situation. With that, her anxiety attack only worsened.

According to the Phobia Society of America, phobias most often begin to manifest themselves in

people around age 24. Many phobics endure their conditions for 10 years or more before seeking professional help because they "find their problem humiliating, embarrassing... or a sign of insanity or craziness."

Dr. Arthur B. Hardy, founder of the TERRAP phobia treatment program and current president of the Phobia Society of America, says most phobias are treatable. The improvement rate is approximately 85 to 90 percent, although not everyone improves completely.

"I have everyone who comes in to see me fill out a family tree," explains Dr. Hardy. "Then I have the patient put an apple on the tree for every family member who has had trouble with alcohol, drugs, personality problems. Every one of my patients has on the average five bad apples, some even as many as 12.

What this indicates is that there are a number of personality traits that are passed on down through the family. The number one characteristic of a person prone to phobias is that of being *extremely sensitive* to outside stimuli. The thing that usually triggers the phobia is some traumatic experience, and with an extremely sensitive person, it doesn't take much."

If left untreated, phobias often worsen to the point where a person becomes housebound, and unable to work or function normally in society. Fortunately, today there are a number of programs and centers that have successfully treated patients after only a few sessions. The range of treatments runs from medication to group encounter sessions to the phobic simply facing his fears. "If you face the fear the fear will dis-

## DO YOU HAVE A PHOBIA?

Are you the potential victim of a phobia? According to Dr. Jerry A. Kasdorf, a specialist in phobias and situational anxieties at the Phobia Care Treatment Center in Santa Ana, the answers to certain questions may reveal your tendency to phobias. For example:

1. Do you find it difficult to drive on a crowded freeway, especially in the middle lane?
2. Do you feel tense and anxious while waiting in line?
3. Do you feel tense and anxious when in an enclosed place such as a church, shopping mall, bank, restaurant or doctor's office?
4. Must you take tranquilizers, alcohol, or water before going to places alone?
5. Do you find it difficult to drive through interchanges and overpasses on the freeway?

6. Have you experienced strong anxiety or the fear of a heart attack or loss of control after separation from a loved one or moving into a new area?

7. Have you felt like you might have had a heart attack or a fainting spell or a loss of control, only to have it diagnosed as stress or anxiety?

8. Do you need to sit near an exit when going to a movie theatre, restaurant or church?

9. Do you worry excessively about what may happen to you while doing routine things like shopping?

10. Have you had to leave an enclosed space like a classroom because you felt you would scream, faint or become paralyzed with fear?

11. Do you take notice of

where hospitals are before going to places alone? Does this knowledge make you feel relieved?

12. Do you get angry at a spouse or friend if they refuse to drive you somewhere?

13. When anxious, do you feel you might lose control and do something foolish?

14. Does your anxiety level go up when you get further away from home, unless you are going to a trusted person's house?

15. Is it easy for you to drive on surface streets, but almost impossible to drive on the freeways?

16. Do you feel the need to have a friend or ally available most of the time?

If you answer yes to any of these questions, don't panic. Seek help. Further testing can determine if you are indeed phobia-prone.



"I know it's all in my mind,  
but it seems so real."

appear," Dr. Hardy guarantees. "If you run away from it, the situation only worsens."

Recovery, much like the alcoholic's path to sobriety, begins with accepting a phobia and immediately seeking education and an understanding of why these things are happening, then learning to cope with either medication or relaxation techniques.

"The bottom line," says Dr. Kasdorf, "is a person has to eventually go out and practice, in a systematic way, and experience the things he or she is afraid of. And the earlier one deals with the problem, the better chances of recovery."

One of the keys to successful treatment "is not just the exposure and facing the fear, but the support given to the phobic in teaching him or her about the problem, and developing techniques to handle it; repeatedly going with the phobic person into the problem situation and providing ongoing reassurance," says Dr. Hardy. "Anything that will help them face the fear will start them on the road to recovery."

There are two predominant approaches used today in helping phobics "face their fears" — behavior modification therapy and medication, which the National Institute of Mental Health claims is successful in treating a large percentage of agoraphobia cases. Other approaches include individual or group therapy, hypnosis and dietary changes.

"Sure, we approve of drugs as needed," says Dr. Hardy, "but the drugs only last for a couple of hours at a time. Psychological improvements hopefully last a lifetime. I don't go for the really strong drugs either because then the patient tends to get addicted to them, and then you have a whole new problem."

"There are a whole variety of

reasons for having the initial panic attack," Dr. Kasdorf says. "Attacks mostly come to someone who has had a separation experience from a loved one or a job, for instance. Of the patients at Phobia Care, 60 to 70 percent have recently left home, moved to a new city, separated from a job or had an illness or death in the family."

"People predisposed to phobias are children who were separated from their parents early in life; children of overly protective parents who didn't teach them to feel capable of taking care of themselves; and people who have had a traumatic experience, particularly related to death or injury. Anything that leaves a person extremely vulnerable or insecure has the potential to generate a panic attack. These panic attacks most often happen to people who tend to worry about how others perceive them. Everyone we see is a perfectionist," he says. "They're too concerned about how people see them, and they're always evaluating themselves. They think more than most people and they want to control their environments."

"But the majority of these people do not seek treatment," he adds.

According to the Phobia Care Treatment Center in Santa Ana, there are certain questions you can ask yourself to determine if you have a phobia:

- Do you feel frightened or panicky at the thought of doing something that most people do without anxiety?
- Do you avoid certain every day situations that others seem to do with ease?
- Do you force yourself to go into certain situations but then experience painful anxiety?
- Do you think "What if I lose control?" before you venture outside your home alone?

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## PHOBIAS

Answering "yes" to any of these questions indicates you have a phobia, according to the Phobia Care Center. And a recent National Institute of Mental Health survey found that 11 percent of those surveyed have some type of phobia.

Most phobics will hide their crippling condition for years, avoiding certain things and lifestyles because of their irrational fears.

Hypnotising the phobic is a specialty of Dr. Richard J. Taylor, a hypnotherapist/hypnoanalyst in Newport Beach. Hypnotherapy, a practice used by trained therapists to reach a person's subconscious mind, was approved by the AMA 30 years ago and has proven effective in helping people to overcome phobias.

Mary, whose personal nightmare

## A BAKER'S DOZEN PHOBIAS

Phobias are irrational, involuntary fears that can be triggered by virtually anything. Below is a list of 13 common phobias:

- Achlophobia** — fear of crowds.
- Acrophobia** — fear of heights.
- Amazophobia** — fear of vehicles, driving.
- Anthropophobia** — fear of people.
- Agoraphobia** — fear of open spaces.
- Claustrophobia** — fear of closed spaces.
- Gephyrophobia** — fear of bridges.
- Mysophobia** — fear of dirt.
- Nyctophobia** — fear of darkness.
- Ochlophobia** — fear of crowds.
- Ophidiophobia** — fear of snakes.
- Phonophobia** — fear of speaking aloud.
- Zoophobia** — fear of animals.

was outlined earlier, has improved over the last few months thanks to the professional help she received immediately after her breakdown. "I used to cry every day. I couldn't even go for walks with my boys without experiencing these anxiety attacks," she recalls. Now Mary practices taking walks to the end of the street and back. Her husband now drives her to the market so she can practice going in and coming out. She also practices breathing, and carries a tape cassette of relaxation techniques with her all the time. "I feel good just knowing it (the cassette) is in my purse.


"I'm getting better," she adds. "I know it's all in my mind, but it seems so real."

"Different people recover with different degrees," adds Dr. Hardy. "These people will always have the same personality, so in a way they're much like the recovering alcoholic. They'll always be more susceptible to anxiety attacks. But as long as you get them to change from avoiding fears to confronting them, they'll be better able to cope."

Persons interested in contacting psychiatrists, psychologists or treatment centers experienced in dealing with phobias should write or call the Phobia Society of America, 5820 Hubbard Drive, Rockville, MD 20852, 301-231-9350, which prints a *National Treatment Directory*, listing all known phobia treatment centers in the United States and Canada; TERRAP, 1010 Doyle Street, Menlo Park, CA 94025, 415-329-1233; or Phobia Care Treatment Center, 550 N. Parkcenter Drive, Suite 206, Santa Ana, CA 92705, 547-2400. Additional Phobia Care Treatment Centers are located in Fullerton and Huntington Beach. **OC**

*Additional research for this article provided by Tony Saavedra.*

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**Y**our first clue: the castles. They are mythical in appearance now, but they once served as realistic fortresses for the noblemen protected behind the iron gates and moats.

The name of the province is your second clue: Parma. Lodged in a remote part of Northern Italy, it is the birthplace of parmesan cheese, although the pride of Parma — the Parmigiano-Reggiano cheese — is a distant relative to the flecks of over-processed cheese we Americans use to dust our spaghetti.

# Parma

THE CASTLES, THE CHEESE,  
THE RECIPES

By Janet Eastman





PHOTOGRAPH BY SYLVIA BLANKENHORN





Cathedral of Parma, Italy

Like the castles of Parma, Parmigiano-Reggiano is time-honored. This explains the mystery of the cheese's high cost, limited availability and unusual production methods.

Parmigiano-Reggiano is not made in America. Production is restricted by law to the Zona Tipica (the Northern Italian region that includes Parma, Reggio Emilia, Modena and

parts of Mantua and Bologna). Stringent regulations keep 94 percent of the cheese in Italy; of the two million wheels of Parmigiano-Reggiano produced each year, only 1000 wheels make their way to specialty gourmet shops in the United States.

There is no metal, mechanization or mass production involved in making this cheese. The "cheese dairy-

men" follow a 700-year-old process, ensuring that the Parmigiano-Reggiano you eat today has the same flaky texture, straw coloring and characteristic flavor as the Parmigiano-Reggiano that knights, serfs and saints ate centuries ago.

As in the past, the cheese dairies (*casellos*) are mostly family-operated. The casello I saw on a misty country day in Parma was run by a father, his son, and another man. At the end of that day, these three men alone had made 16 wheels of the cheese. It was a good day.

Parmigiano-Reggiano is managed by *Il Consorzio del Formaggio Parmigiano*, a cheese consortium, whose members include the three cheese-



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## One metric ton of milk is needed to produce two 70-pound wheels.

makers I met as well as 1200 other cheesemakers and 60,000 small dairy farmers. The consortium regulates the price and supply of the cheese, divides the profits among the members (the consortium is itself non-profit), and uses its power to punish anyone attempting to pass off plain parmesan cheese as Parmigiano-Reggiano.

Only milk from cows fed fresh fodder from the Zona Tipica pastures can be used to make Parmigiano-Reggiano. Local dairy farmers deliver their product directly to the local *casello* immediately after milking. One metric ton of milk is needed to produce two 70-pound wheels of cheese.

At the *casello*, the cream is skimmed off, and the milk is poured into a copper kettle that is shaped like "an inverted church bell." Fermenting whey and rennet are added; artificial additives and anti-fermentatives are not. When the milk curds, it is then broken down into smaller fragments with a sharp edged tool (a *spino*) that looks like an oversized beater. It is then heated until the "cheese granules" settle on the bottom of the kettle and form a bloated blubbery ball that is freed from the bottom of the kettle with a giant wooden paddle. As it bobs to the top of the kettle, two of the cheesemakers hold on to it with a sheet of hempen sieve-cloth and a

third man cuts it in half. Both halves are wrapped in more cheesecloth, hung on a rod to drain, then sent on their way to each becoming a 70-pound wheel of Parmigiano-Reggiano that will retail at \$13 a pound in the United States.

Before payday, however, the cheese completes a two-year maturation process, beginning inside a circular wooden mold (a *fascera*) where the name "Parmigiano-Reggiano" is indelibly branded on the rind from top to bottom. This way, no matter how small the slice, the consumer always knows he's buying one of the world's most exclusive cheeses. No inks or coloring substances are used in

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## PARMA

marking the cheese; a wooden  
matrix imprints the name.

After a few days, the cheese is  
released from the mold and set into  
a bath of salt brine where it soaks  
for 20 to 25 days, then is briefly  
exposed to the sun. The cheese is  
then stored from 18 to 36 months in  
the storehouse (a *cascina*) on long  
wooden shelves. The *cascina* I saw  
housed 120,000 wheels of Par-  
migiano-Reggiano, each retailing in  
the United States at more than \$900  
each. It was the Fort Knox of Cheese.

Is Parmigiano-Reggiano worth its  
impressive price? One taste and the  
mystery's solved.

### CHEESE SALAD

*Insalata di formaggio*

- 1/2 pound Parmigiano-Reggiano  
cheese cut into slivers
- 1 roasted pepper cut length-  
wise into strips
- 2 ounces chopped green  
olives
- 1 cup diced celery hearts
- 1 tablespoon olive oil
- 1 tablespoon aceto  
balsamico
- Salt and pepper

Combine all the ingredients, toss  
and serve. Serves 4 to 6 persons.

### PASTA SHELLS WITH LENTILS

*Conchiglie alle lenticchie*

- 1/2 pound lentils
- 1 whole onion peeled
- 1 medium carrot
- 1 celery stalk
- 2 cloves garlic, peeled
- 2 tablespoons olive oil
- 2 tablespoons onion  
chopped fine
- 1/2 cup pancetta or bacon

- 1 chopped  
pound pasta shells  
3/4 cup freshly grated  
Parmigiano-Reggiano  
Salt and pepper

Boil the lentils with the onion, the carrot and the celery, and drain when tender.

In a saucepan wide enough to contain the lentils sauté the garlic in the oil over medium heat until it becomes colored a pale brown.

Remove the garlic, add the chopped onion and pancetta and sauté for a few minutes.

Add the lentils mixing thoroughly over medium heat for about 10 minutes. Add salt and pepper.

Cook the pasta, add the sauce and toss.

Add the Parmigiano-Reggiano and toss very thoroughly. Serves 4 to 6 persons.

#### EGGPLANTS WITH PARMIGIANO-REGGIANO

*Melanzane alla parmigiana*

- 4 medium eggplants  
1 cup flour  
vegetable oil  
2 tablespoons butter  
1/2 cup canned Italian  
peeled plum tomatoes  
1 cup freshly grated  
Parmigiano-Reggiano  
10 fresh basil leaves  
12 Salt and pepper


Peel the eggplants and cut them lengthwise in slices.

Set the slices in a pasta colander and sprinkle with salt and let them stand for about 1 hour.

Pat the slices dry and dredge them in flour.

Fry in very hot oil.


Line the bottom of a buttered bake-and-serve dish with a layer of fried



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## PARMA

eggplant slices.

Top this layer with tomatoes, grated Parmigiano-Reggiano, a few basil leaves and dot with butter.

Continue building up layers of eggplant, tomatoes, cheese and basil leaves.

Dot the top most layer with the remaining butter.

Place in the preheated oven at 400° for about 15 minutes.

Allow to settle before serving. Serves 4 to 6 persons.

### MASHED POTATOES BAKED WITH EGGS AND CHEESE

*Budino di patate*

- 4 potatoes medium size
- 2 cups freshly grated Parmigiano-Reggiano
- 2 eggs
- 1 cup milk
- 6 tablespoons butter
- Salt and pepper

Boil the potatoes until tender.

Drain, peel while still hot, mash and place into a bowl. Add the cheese, eggs, milk, salt and pepper, mixing thoroughly.

Transfer to a buttered baking dish and bake in an oven preheated to 400° for about 30 minutes. Serves 4 to 6 persons.

### CARROTS WITH PARMIGIANO-REGGIANO

*Carote dorate*

- 1 pound carrots
- 1/4 pound butter
- 2 eggs
- 1/4 cup cream
- 1/4 pound freshly grated Parmigiano-Reggiano
- 1/4 pound boiled unsmoked ham, diced
- Salt

Peel the carrots and cook them in boiling water for no more than 4 minutes.

Drain when still very firm and cut into slices.

Heat the butter in a skillet over high heat.

Add the carrots, sprinkle with salt and sauté for about a minute.

Transfer to a bake-and-serve dish. In a bowl beat the eggs with the cream, the Parmigiano-Reggiano and the diced ham.

Spread the mixture over the carrots.

Bake in a 400° preheated oven for about 20 minutes. Serves 4 to 6 persons.

### SPAGHETTI WITH DRIED WILD MUSHROOMS AND PARMIGIANO-REGGIANO

*Spaghetti ai funghi secchi  
e Parmigiano-Reggiano*

- 1 ounce dried wild mushrooms
- 3 tablespoons butter
- 3 tablespoons olive oil
- 2 cloves garlic, peeled
- 1 pound spaghetti
- 3 ounces freshly grated Parmigiano-Reggiano
- Salt

Soak the mushrooms in 2 cups lukewarm water for about 30 minutes.

Lift out the mushrooms, rinse them and filter the water.

In a medium saucepan put the butter, the oil, the 2 cloves of garlic and sauté, over medium heat stirring frequently until the garlic becomes a pale brown color.

Remove the garlic.

Transfer the mushrooms and the filtered water to the saucepan and cook over medium heat, uncovered, until all the liquid has evaporated.

Cook the spaghetti in boiling salted

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*Removing the hand-made cheese from copper kettles.*

water until (al dente), very firm, drain, mix thoroughly with the sauce.

Add the Parmigiano-Reggiano and toss thoroughly. Serves 4 to 6 persons.

#### **PORK RIB CHOPS**

*Bracioline rustiche*

- |   |                                      |
|---|--------------------------------------|
| 2 | cloves garlic, peeled                |
| 4 | tablespoons olive oil                |
| 4 | pork rib chops                       |
| 5 | ounces                               |
|   | Parmigiano-Reggiano cut into slivers |
|   | Salt                                 |

In a skillet sauté the garlic with the oil.

#### **PARMA**

Add the pork chops, browning them on both sides over high heat. Remove the garlic, reduce heat to medium and cook the chops until tender.

Sprinkle with salt, place slivers of Parmigiano-Reggiano over the chops, cover the pan and cook over medium-low heat until the cheese has melted. Serve immediately. Serves 4 to 6 persons.

#### **PENNE WITH MOZZARELLA AND TOMATOES**

*Penne alta mozzarella e pomodoro*

- |   |                       |
|---|-----------------------|
| 2 | cloves garlic, peeled |
|---|-----------------------|





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- 1/2 cup olive oil
- 2 cups canned Italian peeled plum tomatoes
- 1 pound penne
- 1 whole milk mozzarella, chopped
- 3/4 cups freshly grated Parmigiano-Reggiano
- Salt

Sauté the garlic in a saucepan with the olive oil until it becomes colored a rich gold, then discard it.

Add the tomatoes and cook until the oil separates and floats to the surface.

Cook the pasta very firm (al dente) in boiling salted water.

Drain immediately, transfer to a



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bowl adding the sauce, the mozzarella and the Parmigiano-Reggiano. Serves 4 to 6 persons.

#### **SCALOPPINE OF VEAL WITH HAM AND PARMIGIANO-REGGIANO**

*Scaloppine  
alla parmigiana*

- 8 veal scaloppine
- 1/4 pound boiled ham, cut into 4 slices
- 1/4 pound Parmigiano-Reggiano cut into slivers
- 2 tablespoons butter

Take 4 scaloppine, cover each with a slice of ham and with slivers of



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cheese, then top each one with another scalloppine.

Heat the butter in a skillet over medium high heat and brown the meat on both sides for about a minute on each side.

Transfer to a warm serving platter and serve immediately. Serves 4 to 6 persons.

### RISOTTO WITH FRESH MUSHROOMS

#### *Risotto ai funghi*

- 3 tablespoons finely chopped onion
- 3 tablespoons olive oil
- 1 tablespoon chopped parsley
- 1 tablespoon chopped celery
- 1 clove garlic, peeled
- 10 ounces fresh mushrooms, sliced thin
- 1 cup milk
- 1½ cups Italian Arborio rice
- 4 tablespoons cream
- 5 cups hot meat broth
- 1 tablespoon butter
- 1 cup freshly grated Parmigiano-Reggiano
- Salt and pepper

In a casserole over medium-high heat, sauté the onion and the garlic in the oil.

Add the parsley, celery, salt and pepper. Discard the garlic when it becomes colored a pale brown.

After about 5 minutes, add the mushrooms, and cook over low heat. Stir frequently and add the milk to keep the mushrooms tender, then add the rice and cream.

Cook the rice by adding the hot meat broth, a ladleful at a time, putting in a fresh ladleful as the broth evaporates while stirring continuously.

When the rice is cooked, after ap-

proximately 25 minutes, add the butter and Parmigiano-Reggiano and serve immediately. Serves 4 to 6 persons.

### FILLETS OF BREAST OF TURKEY WITH PARMIGIANO-REGGIANO

#### *Filetto di tacchino al Parmigiano-Reggiano*

- 1 pound breast of turkey, cut into 4 slices
- 1 egg, lightly beaten
- 1 cup bread crumbs
- 1 Vegetable oil
- 1 tablespoon butter
- 5 ounces Parmigiano-Reggiano cut into slivers

Dip each turkey slice on both sides in the egg and then into the bread crumbs.

Heat the oil in a skillet over medium heat and cook the turkey slices.

When done, transfer to a buttered baking dish, cover with the Parmigiano-Reggiano and place in a preheated (400°) oven for 10 minutes.

Serve immediately. Serves 4 to 6 persons.

### GNOCCCHI WITH BOILED HAM AND EGGS

#### *Gnocchi alle modenese*

- 3 cups all purpose flour
- 5 ounces bread crumbs
- 1 egg
- ½ teaspoon nutmeg
- ¾ pound chopped boiled ham, not smoked
- 1 cup milk
- 6 tablespoons butter
- 5 ounces freshly grated Parmigiano-Reggiano

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PARMA

With a wooden spoon mix the flour, bread crumbs, eggs, nutmeg, chopped ham and the milk.

Let the mixture rest for about 10 minutes in a warm place, divide into orange-size balls, shape each ball into 1/2 inch thick sausage- shaped strands and cut the strands into 1 inch pieces.

Cook these in boiling salted water, a few at a time.

Two to three minutes after the water returns to a boil, retrieve the gnocchi and place in a warm serving dish adding the butter and the Parmigiano-Reggiano.

Toss thoroughly and serve. Serves 4 to 6 persons.

#### EGG AND HAM SOUP

*Zuppa preziosa*

- 2 tablespoons potato starch
- 2 tablespoons all-purpose flour
- 1/2 ounce boiled, unsmoked ham, diced
- 4 eggs
- 6 ounces freshly grated Parmigiano-Reggiano
- Meat broth
- Salt

Separate the egg yolks from the whites.

Mix the potato starch, flour, ham egg yolks and 1 tablespoon grated Parmigiano-Reggiano.

Taste and correct for salt.

Whip the egg whites until they form stiff peaks, then fold into the mixture.

Place in the oven and bake until the mixture becomes colored a pinkish gold.

Allow to cool and dice.

Drop into the hot meat broth, swirl in the remaining grated Parmigiano-Reggiano and serve.

Serves 4 to 6 persons.

## ANTIPASTO

Parmigiano-Reggiano broken into chunks. Slices of prosciutto or Parma ham.

Arrange on a platter.

Parmigiano-Reggiano (local vendors may refer to the cheese as "Reggiano-Parmigiano") is available at gourmet shops, including Panache: Purveyors of Fine Food (Fullerton—526-6633), Irvine Ranch Market (Irvine—838-2851, Mission Viejo—472-0105, Tustin—838-9570, Orange—639-9793, Costa Mesa—631-4404, and Atrium Court/Fashion Island—760-1100) and Giuliano's Delicatessen (Buena Park—994-4432 and Santa Ana/South Coast Metro area—556-2020).

Requests for more information on Parmigiano-Reggiano can be directed to the Consorzio Formaggio Parmigiano-Reggiano (Borgo Antini 3, Parma 43100) or the tourist bureau (Ente Provinciale per il Turismo di Parma, Parma 43100).

Locally, the Italian Consulate is in Los Angeles (213-820-0622). The Tourist Bureau is located at ENIT, 360 Post Street #801, San Francisco 94108 (415-392-6206).

The writer flew Alitalia Airlines to Bologna, Italy, where it is only a few hours' drive to Parma. Alitalia is the only airline that flies non-stop from Los Angeles to Rome and offers the comfort in Primo Business Class that is reserved only for first class passengers on other carriers (800-223-5730). **OC**

Photography by Sylvia Bissonnette. Tiles courtesy of Walker & Zanger, Costa Mesa. Parmigiano-Reggiano cheese, bread, fruit and wine furnished by Irvine Ranch Farmers Market, Fashion Island, Newport Beach. Marble plate, wine glass and linens provided by Williams-Sonoma, South Coast Plaza. Cheese knife courtesy of Giuliano's Delicatessen and Bakery, Santa Ana.

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## CATERING TO ORANGE COUNTY

*A HOLIDAY GUIDE TO PARTY PLANNERS*

*By Elizabeth Smith*



**E**veryone should throw at least one really wild party in his lifetime. Now's the perfect time — rationalize by saying it's a holiday gift to yourself. Fantasize awhile. Let your imagination run wild. Set your inhibitions free. Then call up one of Orange County's caterers, and chances are, you'll see your dream party come true.

From the simplest breakfast in bed for two to a complete tour built especially for you and your guests, catering in Orange County has expanded to new proportions — proportions limited

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## CATERING GUIDE

only by your imagination and your budget.

Once you've convinced yourself to throw this once-in-a-lifetime extravaganza, prepare yourself to begin the process of selecting the caterer that is right for you. Hillary Harris, co-owner of Cuisine/Cuisine etc. in Newport Beach, offers these tips on choosing a caterer.

The old standby, "word-of-mouth," is a good starting place. Ask three friends for recommendations. It's a good possibility that two or three names will come up on all three lists. Then set up a meeting with these two or three recommended caterers. These consultations should be free, but do some homework before the meeting. Hillary says you should know the following information: how many guests you're inviting, what type of people your guests are—do they have a "sophisticated palate," are they experimental eaters, or do they prefer traditional food?

You should know your budget allowances, the purpose of the party (are you trying to sell something at a corporate function, or is it strictly for entertainment?), and the approximate time frame slot for the party—day parties, for example, differ drastically from night parties. A good consultation will last from 1½ to 2 hours, and should take place at the planned site of the event. Some good questions to ask the caterer are: How many years have you been in business? Is the food fresh or frozen and packaged? Is it a full-service caterer, can it provide everything you need and want for your party? Is there a bulk price or is everything itemized? "Itemization is better," says Hillary, "as you know what you're paying for the food, staffing and taxes, and whether the tip is included or separate." What time does the caterer show up? Hillary

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recommends that a caterer arrive at least two to four hours before guests are scheduled to arrive. Is the party supervised? Does the staff set up, serve and clean up? Finally, Hillary suggests looking at pictures of the food to see how it is presented. The caterer who satisfies all your required needs and expectations within your budget allowance is the one for you.

To make your holidays a little easier, *Orange Coast* has prepared the following guide to area party planners. We just hope you remember to put us on your invitation list.

**A TO Z CATERING**, Irvine, 551-2186. Provides full-service catering in a variety of international cuisines. Gourmet creations range from middle-Eastern to French fare. A to Z will handle props for theme parties and anything else needed for a festive affair.

Prices vary with menu and service. **PATRICIA BAKER & COMPANY**, 213-472-9408. A complete party service, Patricia Baker & Co. will do everything for you: find a location (if you have none), bring the food to your home or cook it in your kitchen, serve the food, provide tables, chairs, linens, eating utensils, decorations, flowers, music and props such as airplanes with banners, belly dancers and sword dancers. Chefs of different nationalities allow you to custom-tailor your menu to your specifications while guaranteeing the highest level of authenticity. Patricia Baker & Co. will do all types of parties and events, and can serve up to 2000 guests. Theme parties are a favorite, including authentic medieval parties and Roaring '20s weddings complete with antique cars. Patricia Baker & Co. recently created an Italian garden scene with fountains, trees, canopies and strolling musicians for an American Bal-

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let Theatre party. The catering company also presents 50 different food stations representing various regions of America—for example: Maine lobster, Texas ribs, Southern fried chicken and a California taco bar.

Prices vary with menu and services. Open 8:30 a.m. to 7 p.m. daily. Personal checks accepted.

**BEHIND THE SCENES,** 1613 Chelsea, Ste. 129, San Marino (mailing address), 532-1005. Provides innovative party design and custom menu planning. Specializes in luaus. Full-services for any occasion are available.

Open 8 a.m. to 5 p.m.

**CALIFORNIA CELEBRATIONS,** 4051 Glencoe Ave., Marina Del Rey, 90292, 213-305-8849. California Celebrations is a full-service catering company with a party designer concentrating on transforming ideas into a particular event. They will do any event: From traditional luncheons, dinners and weddings to clam-bakes (with lobsters flown in from New England) and outrageous theme parties. They offer custom menu planning—food prepared in your home or at their kitchen (if event is to be held at their facility)—food service, equipment, tables, chairs, linens, eating utensils, decorations, tents and lights, as well as music, valet and transportation. Choose a formal dining experience with Nouveau cuisine, or a Western barbecue highlighted by fantastic barbecued ribs. For something a little more wild, host a "West Indies" event and see the traditional Caribbean Islands menu come to life before your eyes. Performance cooking prevents any event from becoming boring, and California Celebrations has an international night with performance cooking occurring in different food stations with each food station representing a different



country.

Food cost is a minimum of \$18 per person; with other services, cost is a minimum of \$36 per person, depending on the services. Open 9 a.m. to 5 p.m. Monday through Friday. Checks accepted.

**CATERING BY HEMINGWAYS,** 2441 East Coast Highway, Corona Del Mar, 92625, 673-0120. Offering elegant catering to a selected audience, Catering by Hemingways in Corona Del Mar is synonymous with excellence. Under the direction of David Stevens, the superb quality, style and cuisine that made Hemingways' reputation is achieved in the catering brought to your home. A custom design caterer, Hemingways assesses the specific demands and needs of the individual customer, ascertains the goal of the event, and makes a specialized proposal. Specializing in European cuisine with a California influence, Catering by Hemingways also offers different styles of cuisines—from clambakes to luaus. Intimate dinners for two, business dinners, and lavish grand openings are just a few of the events they cater. Take a trip back in time with a theme party from a different era—a Charles Dickens Christmas, for example. Catering by Hemingways is a full-service caterer; they design your party, deliver and serve the food, and acquire rental equipment if needed, allowing the guest of honor to relax and be pampered. In addition, Catering by Hemingways is a specialty service caterer. If you'd prefer to serve the food yourself, they will prepare and deliver the food to your home or office.

Prices vary according to the menu and service—from \$5-\$6 per person for an intimate cocktail party to \$10 per person for an elegant sit-down dinner. Call 8 a.m. to 5 p.m. Monday through Friday. checks and credit cards accepted.

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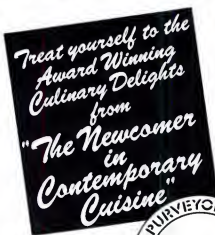
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## CATERING GUIDE

**C'EST LA VIE CAFE**, 4610 Baranra Pky., Irvine, 92714, 551-5300. A full-service caterer concentrating on corporate functions in the Irvine and Costa Mesa areas, C'est La Vie Cafe will also cater weddings and private parties and will cater to other Orange County areas. The croissant sandwiches and croissant finger sandwiches are a favorite. Serving from 2 to 400 people, C'est La Vie offers breakfast, brunch, lunch, and dinner in either a formal sit-down style or the more-often requested buffet arrangement. Popular items for breakfast and brunch are eggs Benedict, eggs strada and fruit or chocolate croissants. Fruit platters, fancy canapes and plates, truffles from San Francisco and their own freshly baked quiches and cookie platters are among other favorites. In addition to the food prepared in their kitchen, which can be tailored to suit individual clients, C'est La Vie can give as much or as little help as needed. From the very basic buffet in the office to the formal sit-down dinner in the home, everything, including waiters and waitresses, tables and chairs, linens, eating utensils, china, decorations, fountains, flowers, clean up and wine and beer are available.

Prices vary with menu and services. C'est La Vie does not charge for delivery or disposable items such as plates, eating utensils, cups, ice, etc. Open 8 a.m. to 11 p.m. Friday and Saturday. Checks and Visa, MC, CB, and DC accepted.

**THE CLAMBAKERS**, P.O. Box 4273, Balboa, 92661, 979-6752. The sights, smells and tastes of a New England clambake have arrived in California via The Clambakers. With fresh seafood shipped straight from the eastern shores, The Clambakers bring a genuine clambake into your home or office, or anywhere there is a place outside for cooking. The

main course can be cooked in the ground or in The Clambakers' specially designed wooden cookers. Birthdays, anniversaries, gourmet clubs, sales meetings, promotions and other events are spiced up by this unique Eastern tradition. The food is steamed in the traditional manner, using hot coals and rockweed shipped in from Maine. The feast includes Maine lobsters with drawn butter and lemon wedges, fresh steamed clams and mussels, clam broth and clam chowder, tossed green salad, fresh corn on the cob, potatoes and onions, and blueberry muffins. Ice cream bars served from an old-fashioned ice cream cart top off the meal. A full-service caterer, The Clambakers supply uniformed serving personnel, tables, chairs, linens, table accessories, and eating utensils, which include bibs, nutcrackers and finger towels. Beer, wine, soft drinks and full bar setups can be provided.

Priced from approximately \$35 per person. Open 8 a.m. to 5 p.m. Monday through Friday. Checks accepted.

**CUISINE/CUISINE ETC., P.O.** Box 1483, Newport Beach, 92663, 650-6732 or 742-7242. "Commitment to excellence" is their motto (adopted from the L.A. Raiders), and co-owner Hillary Harris works hard to insure that their motto is a reality. "Our goal is to bring to your home the same quality that a person receives in the finer restaurants," Hillary says. Cuisine/Cuisine etc. is a full-service caterer, providing everything and anything needed for a basic buffet or the wildest theme party. Cuisine/Cuisine etc. does sit-down dinners, brunches, luncheons, corporate parties, weddings and all other events. They customize the menu and party to the client's needs, since "the party reflects the personality of the client." Three of Hillary's six chefs graduated from



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the prestigious Johnson Wales Culinary, Business and Pastry Arts School. Cuisine/Cuisine etc. also caters Nouveau cuisine, cuisine courante, and any other cuisine the customer may desire. Hillary researched the luau in Hawaii in order to provide an authentic luau with a Kalua pig in the ground or spit, lomi salmon, long rice and mahi mahi. Since "people eat with their eyes" Hillary says presentation is a big part of any meal. Exhibition cooking is very popular, and Cuisine/Cuisine etc. displays different food stations with the chefs cooking various foods like seafood scampi, Peking pancakes or Cajun creole. Cuisine/Cuisine etc. can bring the atmos-

phere, food and entertainment of any country to your home. Cuisine/Cuisine etc. custom prepares every item and cooks the food in your kitchen, their kitchen or their mobile kitchen. In addition to the tables, chairs, linens, serving personnel, eating utensils and decorations, Cuisine/Cuisine etc. provides bartenders, wine stewards, flowers, props, valet and limousine service.

Prices vary with menu and services. Call 9 a.m. to 9 p.m. daily.

**DENMARK'S DIVINE CUISINE, INC.**, 30100 Town Center Dr., Suite 123, Laguna Niguel, 951-0624. Denmark's Divine Cuisine specializes in spectacular food presentations that feature the original food creations of

French chef Nancy Denmark. For example: One of her chicken wing recipes is entitled, "Come Fly With Me," a chicken leg and thigh preparation is called "A Chorus Line" and another is "Dancing in the Dark." "California, Here I Come" is the name of an avocado dish, and for dessert, try "Last Mango in Paris." Catering medium to large events, Denmark's Divine Cuisine does any type of function, including lunches, dinners, birthdays, weddings and benefits. Equipped to handle every detail of your party or event, the catering service will help plan the menu, deliver and serve the food, provide tables, chairs, decorations, flowers and a full bar service.



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your guests.

Prices vary with menu. Open 9 a.m. to 5 p.m. Monday through Friday. Personal checks accepted.

**EL CHOLO CATERING SERVICES**, 1121 S. Western Ave., Los Angeles, 90006, 818-344-4982 or 213-737-7718. Any time is a great time for a fiesta, and El Cholo Catering Services, a division of El Cholo Restaurants, is prepared to bring a little bit of Mexico to you. Serving superb Mexican/California cuisine to any event, El Cholo is a full-service caterer handling from 2 to 2,000 guests. They will set up and clean up and do everything in between: provide tables, chairs, linens, serving personnel, china, flatware, serving pieces and a mariachi band. As seen

on the TV show 3:30, El Cholo is the home of award-winning margaritas—regular, strawberry, pineapple, mango and banana—and superior cuisine. There are six to seven set menus to choose from, but each can be tailored to suit individual needs. The fiesta menu is one of the most popular: Appetizers such as shrimp and chicken chimichungas, followed by *carne asada* on soft tortillas with seven condiments, a tostada or taco bar, green corn tamales, enchiladas, rice and beans, and fresh fruit served in sombreros. This "affordably delicious" catering service will cater to any area.

Approximately \$14 - \$20 per person.

son. Open 10 a.m. to 5 p.m. Monday through Friday. Checks accepted.

**ELEGANT EATS**, 837-9474. Elegant Eats is a company for unlimited celebrations. Marlene Welter will provide custom catering for all types of occasions, from small and intimate family gatherings to corporate extravaganzas. Elegant Eats' menu ranges from hot dogs to haute cuisine, and offers service at all hours in all areas. Valet parking, flowers and entertainment are available. Elegant Eats will cater a pool-side party, garden reception, wedding, open house buffet or any other gathering, providing scrumptious hors d'oeuvres and entrees and fabulous dessert presentations.

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**EXECUTIVE CATERING BY KATHLEEN KING**, P.O. Box 4005, Costa Mesa, 92628-4005, 848-5766. From planning the menu to cleaning up, Executive Catering is there, using only fresh ingredients to prepare a homemade meal right in your own kitchen. Tailoring each menu to your desires, Executive Catering can accommodate food preferences, prejudices and allergies. If menu indecision is a problem, Kathleen King may recommend her chicken salad, her cheesecake ("nothing compares to it"), or her seven-layer cookie, with or without ice cream on top. All types of meals are prepared from

appetizers to luncheons, dinners and desserts. Depending on the meal, Executive Catering serves approximately 50 people, but a recent hors d'oeuvres party served 200 guests. A full-service caterer, Executive Catering provides serving personnel to serve the food, works with color to coordinate the whole affair, and attains all desired accessories: tables, chairs, linens, eating utensils, decorations and flowers.

Prices vary with menu and services. Call 9 a.m. to 6 p.m. daily. Checks accepted.

**FASSERO'S**, 2919 E. Coast Hwy. Corona Del Mar, 673-2343. Specializes in Northern Italian and Continental cuisines. Services range

from take-out to full-service catering. Fassero's can provide picnic baskets as well as gourmet gift baskets. Prices range from \$5 to \$50 per person.

Open 10 a.m. - 6:30 p.m. Monday - Saturday. Checks and major credit cards accepted.

**FRESH CATCH**, 2421 Avenida de la Carlota, Laguna Hills, 770-4645. Almost any type of cuisine is available, from seafood dishes to lamb roast. Catering for 10-225 people, take out and full-service offered.

Open 10 a.m. - 6 p.m. Monday - Saturday. Prices vary. Checks and major credit cards accepted.

**GELSON'S**, 1660 San Miguel Dr., Newport Beach, 92660, 644-8660.

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which consists of a combination of center slices of turkey breast, roast beef, corned beef and ham, glorified with midget pickles, mandarin oranges, cocktail onions, and sweet banana peppers. The center is filled with stuffed olives, colossal ripe olives and sliced Kosher-style pickles. The tray for 8-12 people is \$48.98.

Prices vary from \$29.98 to \$99.98, depending on tray selection and number of guests served. Open 9 a.m. to 9 p.m. Monday through Saturday and until 7:30 p.m. on Sunday. Gelson's charge accepted.

THE GOLDEN TRUFFLE, 1767 Newport Blvd., Costa Mesa, 92627, 645-9858. A caterer to presidents,

both political and corporate, and to the film industry, The Golden Truffle does everything and a little bit more. Recent clients include Rod Stewart and Elton John on his world tour. Serving from 2 to 2000 guests, The Golden Truffle caters all kinds of parties—in the air on jets, in the water on boats or on the ground in your own home. Cooking in their kitchen, your kitchen, or, to avoid the clutter, your garage. The Golden Truffle provides everything for a successful event including tables, chairs, linens, eating utensils, decorations, bartenders, sushi chefs, waiters/waitresses (with different costumes to match the party), gondolas, indoor and outdoor plants,

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## CATERING GUIDE

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**JAY'S CATERING**, 12224 Brookhurst St., Garden Grove, 636-6045. Can accommodate parties of all sizes. Full services include props, limousines, and disc jockeys. Specializes in home-style cooking.

Open 9 a.m. - 5 p.m. weekdays. Prices vary, checks and major credit cards accepted.

**LUCCI'S**, 8911 Adams Blvd., Huntington Beach, 92646, 968-4466. Lucci's gourmet deli, bakery, sandwich shop and catering service company offers cold party platter catering with the "highest quality at reasonable prices." Specializing in corporate parties and wedding receptions, Lucci's handles groups from 50 to 5000.

Prices vary with the menu. Lucci's is open 8 a.m. to 8 p.m. Monday through Friday; from 8 a.m. to 6:30 p.m. on weekends.

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All a la carte entrees are \$3.75. A dollar more buys an entree with two items: garlic bread, a salad, meatballs, or sausage. Open 9:30 to 9

p.m. Monday through Friday and 9:30 to 8 p.m. weekends. Local checks accepted.

**PANACHE: PURVEYORS OF FINE FOOD**, 444 N. Harbor Blvd., Fullerton, 92632, 526-6633. Panache: Purveyors of Fine Food is a dream come true, not just for Deborah Du Shane, proprietor of Panache, but for everyone who sets foot inside. Encompassing every aspect of food imaginable, the food from 13 sections of Panache (Pasta Shop, Cheese and Pate Shop, Chocolate Shop, Ice Cream Shop, and more) can be catered to your home. Whether it's hot or cold hors d'oeuvres, food stations, appetizers, salads, entrees, seasonal main dishes, hot pastas, vegetables, potatoes, desserts or coffee, Panache has it. Offering a variety of cuisines (Greek, English, Scottish, French, Oriental, Italian, TexMex and American) Panache's selection is extensive. Crab claws on ice, tiny red potatoes with sour cream and caviar, sushi food station, chicken with mango chutney, fettuccine Alfredo with shrimp, carrots veronique, Panache wild rice, Kahlua mocha cake and 20 kinds of cheesecakes are just a few of the mouth-watering delights awaiting you. Panache is a full-service caterer and provides a party coordinator, maitre'd, waiters/waitresses, bus persons/clean up/kitchen help, Chef de cuisine, bartenders and a variety of other services including photographer, music, florist, valet parking, decorations, costumes, ice carving, themes, and much more.

Prices vary with menu and services. Call 9 a.m. to 5 p.m. Monday through Saturday.

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guests, menu, theme selection, decor and location. Open 9 a.m. to 5 p.m. Monday through Friday. Corporate and personal checks and American Express are accepted.

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**PIRET'S BISTRO AND TAKE OUT**, South Coast Plaza, 3333 Bristol, Costa Mesa, 92626, 556-6424. Catering to individual client's needs on a take out basis, Piret's Bistro and Take Out offers specialties such as

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# Las Islas Canarias

THE FORTUNATE ISLES

Story and photographs  
by Pat Neisser







The dromedary crouched in a ready position, his nostrils flaring as he spit toward the immobilized tourist, who, balanced precariously in a rickety wicker basket, was already nervous enough. Fifty equally disagreeable fellow dromedaries hunkered over the black sand, broad yellow teeth encased in wire muzzles, just waiting for the chance to bite a nearby human.

Black lava, frozen in time, flowed for miles as far as the eye could see, and the wind whistled around the volcanic rocks as camel drivers poked their charges with sticks. Wicker baskets swayed ominously on either side of the one-humped animals as their human cargo clung for dear life.

The dromedaries and their passengers were about to head up a narrow, bumpy road toward Montana de Fuego (mountain of fire), one of the hundreds of volcanoes in Tim-



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## CANARY ISLANDS

### The parks are redolent of roses and honeysuckle.

anfaya National Park on the Island of Lanzarote, one of the seven *Islas Canarias*, known as the Canary Islands.



Photo by Pat Neisser

The Canaries emerged 60 miles off the coast of Africa, south of Spain, in a series of volcanic eruptions 15 million years ago. Named, it is said after the dogs that inhabited the Canaries (*Canis* is Latin for dog) these islands have a long and romantic past.

Each island is a miniature continent where pines, palms, chestnuts and cacti grow equally well. The visitor finds endless beaches, tall mountains, deep craters, smoldering calderas, hidden valleys and expanses of black lava out of which grow blazing bunches of vivid geraniums, bougainvilleas and jacarandas. Herodotus, Plutarch, and Pliny praised the Canaries as a true paradise, and many considered

them the lost Atlantis.

The Guanches, blond, blue-eyed aboriginal settlers, originally populated the Canaries. They lived unmenaced in their stone-age existence until the early 15th century when the Spanish conquered the islands in a series of bloody wars. Descendants of the conquistadors still inhabit the Canaries, now an autonomous nation with its own parliament.

Today German, Scandinavian and English tourists flock to these Islands of eternal spring and blue sky — where temperatures range from the sixties in the winter to the seventies in the summer. Americans are just beginning to discover the beauty of the Canaries; more and more Americanized English is heard amidst the local, lilting Spanish. We flew into the brand new international airport, Reina Sofia, on the island of Tenerife, the largest of the Canaries.

There are 13 islands in the archipelago, but only seven are considered major: Tenerife, Lanzarote, La Palma, Gran Canaria, Fuerteventura, La Gomera, and El Hierro. All are connected by air, ferry or hydrofoil. Each island has entirely different attributes, but all are graced by splendid beaches and dormant volcanoes.

#### Tenerife

Tenerife exudes personality, excitement and dramatic scenery. A visitor can remain in Puerto de La Cruz indefinitely, enjoying water sports, outdoor cafes, superb shopping, and generally lazing away the perpetually sunny days. To enjoy a view of all the islands, the more adventurous can climb El Teide. At 12,198 feet it is the highest mountain in the archipelago.

The road from Puerto de La Cruz has hairpin turns as it winds higher and higher into the fog, and the

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## CANARY ISLANDS

### Las Montanas de Fuego dominate the landscape of Lanzarote.

going becomes hazardous as the air thins. But the sight of acres of brilliantly green tomato, potato and onion fields, and bananas lazily ripening, as well as the sudden view of El Teide is worth every twinge of vertigo and misread direction.

Las Canadas del Teide National Park occupies thousands of acres below the enormous volcano and is actually a gigantic crater.

This volcanic sea of strangely colored lava and grotesquely shaped "hornitos," which twirl out of the ground during a lava flow and freeze instantly into Dantesque figures, is 6000 feet above sea level and surrounded by El Teide, Mt. Izana, El Pico Viejo, Montana Blanca and other peaks.

The skies are a brilliant blue in the delicate air, and the soft sea of gray mist that floats below hides the brilliantly colored valleys of Orotava. This park has its own Parador (Inn) for guests, and in deference to El Teide's rarified atmosphere, a 30-passenger cable car will take visitors to within 950 feet of the volcano's peak. The hike up isn't tough by hiking standards, but the altitude may affect some not used to it.

At the lower reaches, lizards lie in the warm sun and cacti and wild flowers blossom through seemingly impenetrable pumice. In the thinner altitudes of El Teide only the Bird of El Teide, as gray as the earth, and the blue violet of El Teide can survive.

The heights of Tenerife and neighboring La Palma have been chose by international scientists for astrophysical research because of the pure, clear air. Mt. Izana, El Teide's neighbor on Tenerife, has had an observatory for quite a while, and in June of 1985, the new observatory and sensitive telescopes erected on the top of El Roque de Los Muchachos were inaugurated on the Island of La Palma.

Driving away from El Teide, the road cuts through a deep green forest of Canary pines, trees that absorb water with their roots and offer moisture to the parched soil of Tenerife.

We passed through the lovely Orotave Valley, on the way to the enchanting town of Orotava with its hilly street of 16th and 17th century houses, carved doors and ancient wooden balconies laden with overflowing flower baskets. Finely woven lacy tablecloths are sold in some of these beautiful homes. The parks are redolent of roses and honeysuckle. The Church of Immaculate Conception, with its twin towers, baroque style and Byzantine dome, has been declared a national treasure.

Garachico, once a major sea port, was destroyed by a volcanic eruption in 1706. The new town spreads out above a tiny harbor and its peninsula of lava encloses pools of water ideal for swimming. Isla Baja Restaurant, opposite the 16th century Castillo de San Miguel and housed in a rare 16th century house, serves the freshest of fish and traditional island dishes.

We returned to our hotel El Tope, perched high above the bustling waterfront of Puerto de La Cruz, before heading out on the town for the evening. Our entertainment included a visit to the plush Casino Taoro, run with a flair by Señor Raimundo Baroja. Located in a luxurious former hotel, the casino offers gambling and excellent food.

Discos, nightclubs, and cafes blaze with action every night in the Canaries. Shops open at 9 a.m., close at noon for the siesta and open again around 5 to remain so as late as 8 or 9 p.m. Dining usually takes place after 9 p.m. For those who can't wait, bars offer tapas, little morsels sold with drinks.



## Each island is graced by splendid beaches.

Since luxury taxes are extremely low, a Japanese camera, Swiss watch or Scandinavian mink costs much less in the Canaries than in its country of origin. Designer goods are also available at rock-bottom prices.

The old town of Puerto de La Cruz, down by the small fishing post, is characterized by narrow streets, ancient houses with limestone facades and marvelously carved doors. Its most interesting building was erected in 1620 for Don Juan Antonio Lutzardo de Franchy, founder of the town, and it became the Royal Customs House in 1706. In 1720, when the main port was moved to Santa Cruz de Tenerife, the house reverted to a private home.

Today, Austin Baillon and his English wife Julia live in the upper half of this enchanting Canary-style home while operating a well-stocked shop in the patio below. They offer a multi-projection audio-visual presentation every half-hour daily free of charge to all visitors.

Tenerife has many tourists enclaves well worth exploring, and its capital, Santa Cruz de Tenerife, has a fine museum of Guanches artifacts. At least a week should be allowed for relaxed exploration of Tenerife.

### Lanzarote

The black lava landscape of this island contrasts dramatically with the brilliant white buildings, all trimmed in bright green.

While lazing on the Fariones Hotel's private beach, I wondered about the settling of this isle of rock with its 300 volcanoes and scarcity of water. And yet, agriculture is a way of life on Lanzarote. It is common to see *campesinos* (farmers) with their camels driving furrows into the soft black sand in preparation for planting melons, golden onions,

and the famous *papas* (potatoes) that are cooked in salt and water and then served with mojo sauce and called *Papas Arrugadas*, (wrinkled potatoes). They're delicious.

Lanzarote is a miracle of hope and perseverance against incredible odds. Picon is a fertile soil that allows the production of many healthy crops. It absorbs moisture and acts as a sponge at night, retaining dew to nourish the plants.

The capital of Lanzarote, Arrecife, is an unimposing, small port city, but it has two important fortresses to visit, San Jose and San Gabriel, now a museum. Cesar Manrique, a native artist, has designed most of the modern architecture on Lanzarote, and his curving white buildings with their sleek modern interiors harmoniously blend into the exotic landscape.

Head for Arrecife for breakfast at the Brazilia, a small cafe. Its piping hot churros (long deep-fried doughnut-like delicacies), are wonderful dunked in coffee with milk or cocoa. Hotel Fariones is excellent. And the nearby Hotel San Antonio has a lovely restaurant next door, La Gaviota.

The landscape is characterized by orderly black-soiled gardens, flowers blazing out in their clear red and pink colors, villages of stark white, green trimmed houses, neatly plowed volcano slopes and a patchwork of green and yellow fields and black earth. Above it all stand Las Montanas de Fuego and Mt. Timanfaya. Guided caravans of dromedaries carry visitors into the mountains.

In Tamanfaya National Park, the temperature of the ground just a few feet below the surface reaches 700 degrees, and visitors are enthralled when a ranger pokes a long stick with some straw into a hole and it comes up flaming.



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Lanzarote isn't just scenery though. It has personalities, special villages and wonderful hideaways. The tiny village of Arrieta on the northern coast claims "Miguels," a restaurant-bar owned and presided over by the lively Miguel.

In the village of Tinajo, El Tinajo Grill barbecues fresh fish and meats.

The restaurant El Oasis, in Nazaret, serves the best in genuine Lanzarote atmosphere and fine food with a Spanish-English flare.

At El Campesino Restaurant in Mozaga try Ron Miel, a brandy sweetened with honey and the calamari fried "Romana style."

Yaiza with its Canary-styled houses, El Golfo, the sea-green pool at the bottom of a cliff, and Teguisé, the old 18th century capital of the island with its lovely churches, all lend their special charm to your visit. Hotel Las Salinas Sheraton, the five star hotel at Costa Teguisé has all the right amenities, but its location is too far away from anything else, unless, of course, you want seclusion.

#### Gran Canaria

I visited Gran Canaria for a short time, and found this large island to be full of contradictions. Exotic sand dunes in the south undulate their way along the busy tourist beaches, while the Caldera de Bandama beckons the visitor to climb away from the lazy beaches and reach for the heights.

Huge tourist complexes have sprung up in the south, along with high class hotels such as Hotel Faro Maspalomas.

Christopher Columbus sailed from here to discover America and his home, one of many 15th century buildings, is now a museum.

We flew to the tiny green island of La Palma and spent two lovely days exploring. Staying in the Government Parador on the old water-



front of the Island's Capital, Santa Cruz de La Palma, I had the chance to wander among the 16th and 17th century balconied houses, enjoying the peace and quiet of the little town.

A replica of Columbus' *Santa Maria* ship stands a few feet on shore from the old waterfront, and the Plaza de Espana, the town's historic center, is blessed with the magnificent Church of the Saviour, built in 1503.

A few miles away is the Church of Our Lady of the Snows with its famous jeweled image of the island's patron Saint and hammered silver decorations.

La Palma's mountain peak, Roque de Los Muchachos, reaches a height of 7950 feet, making the small island the steepest in the world. La Palma is accessible by air from Gran Canaria and Tenerife. More than 15,000 people live in the capital city, and the new buildings mix well with the old. The city offers bistros and excellent shopping. A couple of delightful restaurants and little pubs offer action, but the tourist looking for blazing nightlife should head for one of the bigger islands.

An exciting trip made over some pretty wild roads leads travelers into rugged country. A pine forest clustered with wild flowers overlooks an enormous crater, Caldera de Taburiente National Park, actually inside a volcano. From the rim, known as La Cumbrecita, you look into this extinct volcano where farmers live today.

A tourist needs weeks to explore all seven islands of the Canaries, but by choosing one or two islands at a time it's possible to see a lot and enjoy one of the most unusual vacations in the world. **OC**

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**THEATRE**

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**A CHRISTMAS CAROL**, presented by CSULB's Department of Theatre Arts. **November 22-24, December 3-7**. Studio Theatre. 213-498-4280.

**BALLET GRAN FOLKLORICO DE MEXICO**, **November 2**. Festival Forum Theatre. Yorba Linda. Wilshire Auditorium, Fullerton. 779-8591.

**BEFORE I GOT MY EYE PUT OUT**, by Timothy Mason. Through **November**. South Coast Repertory, Costa Mesa. 957-4033.

**COMPAGNIE PHILIPPE GENTY**, Theatre of Animation. **November 9**. Plummer Auditorium, Fullerton. (Part of Cal State Fullerton's Professional Artists in Residence Series). 773-3371.

**EVITA**, presented by Fullerton Civic Light Opera Company. Through **November 3**. Plummer Auditorium, Fullerton. 879-1732.

**GREAT EXPECTATIONS**, presented by The Guthrie Theatre. **November 16, 17**. Campus Hall, University of California, Santa Barbara. 805-965-3023.

**MY FAIR LADY**, presented by Elizabeth Howard's Curtain Call Dinner Theatre. Through **November**. 838-1540.

**ON GOLDEN POND**, by Ernest Thompson. **November 1** through **December 7**. Westminster Community Theatre. 995-4113.

**RINGERS**, by Frank X. Hogan. Through **December 22**. Back Alley Theatre, Van Nuys. 818-780-2240.

**SOME ENCHANTED EVENING**, a musical review. **November 15** through **December 21**. Gem Theatre, Garden Grove. 638-6747.

**MUSIC**

**THE BEVERLY THEATRE**, Los Angeles. **November 1, 2**. Gallagher "Unchained." 213-274-7106.

**THE GREEK THEATRE**, Los Angeles. **November 1**. Charlie Daniels Band. 213-464-7251.

**UNIVERSAL AMPHITHEATRE**, Los Angeles. **November 7**. Phillip Glass and The Phillip Glass Band. 818-

980-9421.

**IRVINE SYMPHONY ORCHESTRA**, Concert Series 1985-86.

**November 16**. The Mighty Casey: A Baseball Opera in Three Scenes. South Coast Community Church, Irvine. 261-0231.

**ORANGE COUNTY CHAMBER ORCHESTRA**, featuring pianist Gita Karasik. **November 3, 4**, 777-5590 or 213-259-2677.

**ORANGE COUNTY PHILHARMONIC SOCIETY**, 1985-1986 Concert Series. Featuring the Los Angeles Philharmonic performing Mussorgsky, Smetana, Tchaikovsky and Prokofiev. **November 23**. Santa Ana High School Auditorium. 642-8232.

**SOUTH COAST SYMPHONY**, 1985-86 Concert Series. Featuring bassoonist Kenneth Munday. **November 2**. Robert B. Moore Theatre, Orange Coast College. 662-7220.

**LOS ANGELES PHILHARMONIC**, 1985-86 Winter Season. Featuring Beethoven's Mahler and Adams.

**November 1-3**. Beethoven and Dvorak. **November 6**. Wm. Schuman, Prokofiev and Dvorak. **November 7-10**. Mozart and Falla. **November 21, 22**. Dorothy Chandler Pavilion, Los Angeles. 213-461-5372.

**LOS ANGELES MASTER CHORALE**, in conjunction with The Los Angeles Philharmonic. Featuring St. Mark and Mozart. **November 9**. Dorothy Chandler Pavilion, Los Angeles. 213-972-7282.

**IRVINE POPS CONCERT**, sponsored by The Koll Company. A variety of brief, highly melodic selections, and table seating including food and drink. **November 24**. Irvine Marriott Hotel. 760-0209.

**LES BROWN AND HIS BAND OF RENOWN**, presented by the Glenn Miller Memorial Chapter of the City of Hope. **November 9**. Anaheim Hilton. 786-7741.

**THE DANCE OF THE IMMORTALS**, presented by the Viji Prakash Festival of India. Features a company of 60 dancers, singers and native musicians in traditional dances of India, exotic costuming and jewelry. **November 24**. Dorothy Chandler Pavilion, Los Angeles. 213-972-7293.

**NEW MUSIC AMERICA 1985**, fea-

tures more than 35 events including several premiere and feature works by internationally known and Los Angeles-based artists. Through **November 10**. Concerts will take place in unorthodox sites such as MacArthur Park and the Temporary Contemporary Museum in Los Angeles, as well as in concert halls and theatres. 213-655-8970.

**CSULB CONCERTS**, include: **November 9**, Studio Jazz Ensemble; **November 10**, Woodwind Ensemble; **November 22, 23, 8**, Symphony Orchestra; **November 26**, Mens' and womens' choruses. 213-498-4820.

**SADDLEBACK COLLEGE**, concerts include: **November 8**, Backwoods Jazz Ensemble; **November 10**, Saddleback Concert Chorale and Orchestra; **November 17**, Bach Tricentennial Festival; **November 23**, An Evening with George Gershwin, featuring Saddleback Symphony Orchestra. 586-4656.

**ART**

**BC SPACE GALLERY**, through **November 27**. Works by Francis Murray and David Levinthal. 233 Forest Avenue, Laguna Beach. 497-1880.

**BREA ART GALLERY**, **November 16** through **December 20**. National Watercolor Society's 65th Annual Exhibition. Number One Civic Center Drive, Brea. 990-7730.

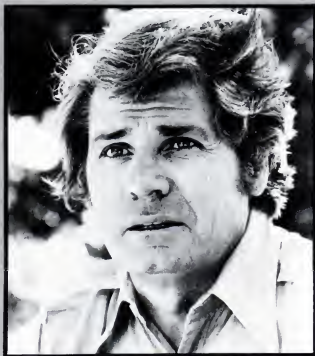
**DESIGNS RECYCLED GALLERY**, **November 2** through **December 24**. "Glass: Winter '85," featuring individualistic, contemporary art glass including one-of-a-kind vases, figurative and sculptural forms created by 16 American artists. 619 N. Harbor Boulevard, Fullerton. 879-1391.

**EXOTICA GALLERY**, through **November**. Sculpture, watercolors, oils and monotypes by Tom Van Sant. 1088 N. Coast Highway, Laguna Beach. 494-2131.

**GALERIA CAPISTRANO**, through **November**. Santa Fe Holiday Boutique: A unique collection of southwestern arts. All items are for sale. 31681 Camino Capistrano, San Juan Capistrano. 661-1781.

**NEWPORT BEACH CITY HALL GALLERY**, through **November 6**. Photographs/mixed media by Elaine DeVault, Oils by Joyce Goldenson and

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mixed media by Suzanne Lemieux. **November 6 through December 18.** Oils by Marjorie Millen and photographs by Caroline Randolph. 640-2110. **SUSAN SPIRITUS GALLERY**, through **November.** Jay Dunitz, "Pacific Light" series; Connie de Jong, sterling silver jewelry; R. Brett Price, metal sculpture. 3300 Newport Boulevard, Newport Beach. 640-2271. **BOWERS MUSEUM**, continuing through January 6. Panamint Baskets, a notable display of baskets woven by the Indians of the Panamint mountains in the Death Valley area of California. Also through January 6, "De Colores: Folk Costumes of Mexico" which features Mexican clothing and costumes. 2002 N. Main Street, Santa Ana. 972-1900.

**LAGUNA BEACH MUSEUM OF ART**, through **November 3.** Ten Photographs—Olympic Images. Features photographs by 10 of America's foremost photographers who recorded the 1984 Summer Olympics spectacle from its many creative viewpoints. LBMA Satellite Site, South Coast Plaza (across from Piret's Restaurant). 494-6531.

**NEWPORT HARBOR ART MUSEUM**, through **December 8.** Surrealism Into Abstraction 1935-48. An exhibition of 80 to 100 drawings focusing on the period of transition from Surrealist techniques and style to Abstract Expressionism. 850 San Clemente Drive, Newport Beach. 759-1122.

**WESTERN ART FESTIVAL, 1985.** **November 1-3.** Featuring work by 55 artists as part of Calico Ghost Town's Western Fine Arts Festival, near Barstow. 893-1763.

**CSULB UNIVERSITY ART MUSEUM**, **November 5 through December 8.** A Collective Vision: Claarence H. White and his students. 213-498-5761.

## SPORTS

**RAMS**, at Anaheim Stadium. **November 3** vs New Orleans; **November 24** vs Green Bay. 535-7267.

**RAIDERS**, at the Coliseum. **November 17** vs Cincinnati; **November 10** vs Los Angeles Raiders. 619-280-2111.

**CHARGERS**, at Jack Murphy Stadium. **November 3** vs Denver; **November**



10 vs Los Angeles Raiders. 619-280-2111.  
**CSUF TITANS**, at Santa Ana Bowl.  
**November 23** vs Long Beach State;  
**November 30** vs Pacific. 773-3970.

**CSULB 49'ERS**, at Veterans Stadium.  
**November 7** vs San Jose State;  
**November 16** vs Fresno State. 213-498-4667.

**EDISON VS FOUNTAIN VALLEY**, Orange County's traditional high school showdown, at Anaheim Stadium.  
**November 8**. 962-3301.

**LAKERS**, at the Inglewood Forum.  
**November 5** vs Cleveland; **November 8** vs Denver; **November 12** vs Utah; **November 14** vs Portland; **November 17** vs New Jersey; **November 20** vs Clippers; **November 24** vs San Antonio; **November 29** vs Seattle. 213-419-3100.

**CLIPPERS**, at the Los Angeles Sports Arena. **November 2** vs New York; **November 9** vs Atlanta; **November 13** vs Seattle; **November 15** vs Lakers; **November 21** vs Portland; **November 23** vs Milwaukee; **November 27** vs Houston. 213-748-8000.

**KINGS**, at the Inglewood Forum. **November 6** vs Edmonton; **November 9** vs Montreal; **November 13** vs Detroit; **November 16** vs Pittsburgh; **November 19** vs New Jersey; **November 27** vs Hartford; **November 30** vs Chicago. 213-419-3150.

## SPECIAL EVENTS

**ANAHEIM MOTORCYCLE & ATV EXPO**, honoring the 100th anniversary of the motorcycle through a three-day extravaganza, focusing on the history of the motorcycle, state-of-the-art equipment and motorcycle celebrities. **November 8-10**. Anaheim Convention Center. 818-992-4353.

**ANYTHING GOES: RUN, AUCTION, DINNER**, sponsored by the Downtown Long Beach Branch of the YMCA. Features a 10-mile run, auction and dinner to support YMCA ongoing youth and camping programs. **November 2 and 4**. 213-435-5999.

**CHINESE GOLDEN DRAGON ACOBATS AND MAGICIANS OF TAIPEI**, features the world-renowned Chang family performing daring feats of balance, juggling, acrobatics and music. **November 23**. Saddleback

College gymnasium. 582-4656.

**CHRONOS**, an exciting new Imax film by award-winning cinematographer Ron Fricke, will be shown at the Mitsubishi Imax Theatre, Los Angeles through **November**. 213-480-3232.

**THE FACETS OF COLLECTING**, a lecture series sponsored by Christie's Fine Art Auctioneers as part of the Junior League's Los Angeles Antiques Show. Features a lineup of internationally acclaimed expert speakers. **November 7-10**. Ambassador Hotel. 213-820-8133.

**FOOD AND COOKING EXPO '85**, features KNX radio personality Jackie Olden, actor Dennis Weaver and a host of other celebrities saluting the great chefs of the world. **November 9, 10**. Anaheim Convention Center. 818-500-0555.

**THE GOOD LIFE EXPO** is a one-of-a-kind retailer's consumer fair featuring hundreds of products and services appealing to upwardly mobile adults. **November 2, 3**. Universal Amphitheatre. 818-506-0576.

**THE GREAT AMERICAN SMOKEOUT** is a push by the American Cancer Society to "take the day off" from smoking. **November 21**.

**NEWPORT CENTER FASHION ISLAND'S TREELIGHTING CEREMONY** will include Christmas music and a visit from Santa Claus. **November 29**.

**THE NINA RICCI COUTURE/FASHION SHOW** sponsored by the Hotel Meridien of Newport Beach and the American Diabetes Association. A fabulous fashion showing of Nina Ricci's 1985 winter line to benefit the American Diabetes Association. **November 6**. 261-0421.

**RANCHO SANTA ANA BOTANIC GARDEN'S ANNUAL NATIVE CALIFORNIA PLANT SALE**, features a variety of trees, shrubs, perennial plants and succulent material known to flourish in the soil and climatic conditions of Southern California Rancho Santa Ana Botanic Garden is located in Claremont. 625-8767.

**SAN DIEGO BAY-IN-THE-WATER POWER AND SAILBOAT SHOW**, Chula Vista Marina.

**SEAL BEACH AUTUMN 10K RUN**, sponsored by the Seal Beach Project Council of the American Cancer Society. **November 2**, 751-0441. OC

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# Remember, You Read It Here First

*Edited by Silvia Baroni*

## *Semper Fi*

On Veteran's Day 1985, Orange County businessmen Larry Gage and Tom Sather want to make sure that "the brave men of the United States Armed Forces who lost their lives in the line of duty in Beirut, Lebanon," aren't forgotten. As a reminder, the two men, who both served in the Armed Forces, have erected a marble and bronze marker and adjoining flag pole in front of ERA Star Real Estate Center in Fountain Valley. The men take pride in saluting the Marines and say, "We must remember the price of freedom and opportunity in this wonderful country does not really come free."

## *Art Safaris*

Los Angeles, known as the international center for contemporary art, is rapidly expanding its museum facilities and collections. But many art centers are difficult to find and hard to reach. If you've ever driven Los Angeles streets or freeways, then you know that it's easy to get lost.

A unique new service that provides visitors and residents easy access to Los Angeles' galleries, exhibits and art events is now available through Le Mondrian Hotel in West Hollywood. A special weekend package that features several Saturday Art Safaris is now being offered. Le Mondrian guests may choose from three itineraries: Safari West includes Venice, Santa Monica and West Los Angeles; Safari Metro takes you to Beverly Hills and West Hollywood; and Safari East leads groups to Midtown and Downtown Los Angeles.

Art Safaris can also be custom-designed to accommodate the interests of groups or individuals. Foreign language interpreters and special arrangements for the handicapped are available.

Le Mondrian Art Safaris weekend package begins Friday evening and includes: Deluxe Suite, with complimentary fruit basket, bottle of wine and mineral water; a full-day Art Safari Expedition (limited to 12 persons), led by a professional art guide; post-tour champagne and hors d'oeuvres; Sunday brunch, chauffeured limousine service to the Beverly Hills and West Hollywood areas; valet and covered security parking; taxes and gratuities.

Prices begin at \$199 per person, double occupancy.

Reservations may be made directly though Le Mondrian Hotel at 213-650-8999, or 800-321-4564, nationwide. In California 800-343-8987, or call your travel consultant. For further information regarding Art Safaris, please contact Lorel Cornman at 213-458-8028.

—Debbie Tismeer

## *Talk About An Orange Crush*

Matt Liffreing's orange is big enough to be the envy of orange growers throughout California. It took four long months to create, but at 108 inches around, it is still in the primary stages. This remarkable fruit has been nicknamed "The Big O" and "Mister Orange."

But this orange didn't grow on a tree. It is a costume made of foam and terrycloth that Liffreing wears when he visits elementary schools and charity fundraisers. Liffreing is the Orange County Orange, and he hopes his creation will become the symbol and mascot of Orange

County.

Liffreing dons green tights and high-top tennis shoes to complete his outfit, which sprouts green leaves and a wide, toothy grin. He attends local fundraisers, grand openings, shopping malls, school assemblies and just about anything that concerns the public or crowd participation.

Liffreing says the purpose of the Orange County Orange is to enhance a positive spirit and goodwill throughout the county. "People are finding out what a wonderful place Orange County is to live in. We have the weather, Disneyland and Knott's, which are all great aspects of the county. Everyone is worried about growth and pollution. The Orange County Orange represents all the good things happening in the county."

Separation from the shadow of Los Angeles is equally important to Liffreing. "We're not the little brother anymore."

To help, stickers will be available soon saying "OC is ok." "I'd like to get the whole spirit of the county going," he says.

Liffreing, 22, was born in Las Vegas and moved to Huntington Beach 13 years ago. He participated in high school and college theatre, and is still interested in acting. His interests have expanded to business and marketing, and with the help of his small group of Orange Assistants, he hopes to increase business.

"It's fun, people laugh at it," he says of his creation. "The Orange doesn't talk, so it's left up to the imagination. Is that a male or female? I have gotten some great compliments on my legs."

"The Orange can represent a lot that hasn't been done before."

—Cathleen Mattie

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## TRIVIA

# Check Your Celebrity Status

By Jerry Holderman

Was Andy Warhol wrong when he predicted that one day everyone would be famous for 15 minutes? If you take a look at the parade of media celebrities who've come and gone in recent years, you may decide that day has already come. But contrary to popular belief, not all celebrities are devoid of talent and functioning with single digit IQs. Among those featured in this *Orange Coast* Celebrity Trivia Quiz are some gifted trailblazers, legends, writers, entertainers and others whose work and personalities have put them in the spotlight and kept them there. Grab a pencil and see how much you know about these famous names.

1. *Esquire's* Golden Anniversary collector's issue was dedicated to "50 Who Made the Difference: A Celebration of Fifty American Originals." Four of those listed below were featured as "Legends." One was not included at all. Name him/her.

- A. Jacqueline Kennedy Onassis
- B. Walt Disney
- C. Marilyn Monroe
- D. Muhammad Ali
- E. Lyndon B. Johnson

2. The book *Last Rites* was written by a son who attempted to understand and come to terms with the negativity and rejection of his famous father. Which of the famous sons listed below wrote the book?

- A. Desi Arnaz, Jr.
- B. Julian Lennon
- C. Aram Saroyan
- D. Gary Crosby
- E. Peter Benchley

3. This actor won the 1977 Tony Award as "Best Actor in a Dramatic Role" for his role in *The Basic Training of Pavlo Hummel*.

- A. Edward Hermann
- B. Barry Bostwick
- C. Harvey Fierstein
- D. Tom Conti
- E. Al Pacino

4. What do Ann-Margret, Dick Cavett, Robert DeNiro, Cliff Robertson and author William Styron have in common?

- A. All graduated from Northwestern University.
- B. All are only children.
- C. All emigrated to America.
- D. All live in Aspen, Colorado.
- E. All were active supporters of Walter Mondale's.

5. Four of the men listed below attended Harvard. Which one did not?

- A. Cleveland Amory
- B. F. Lee Bailey
- C. Norman Mailer
- D. Henry Winkler
- E. David Susskind

6. Her birth certificate reads "Betty Joan Perske." By what name is she better known?

- A. Lauren Bacall
- B. Joan Crawford
- C. Bette Midler
- D. Betty Ford
- E. Bette Davis

7. Much has been made of Brooke Shields' attendance at Princeton University, but she's not the first Hollywood star to go to the prestigious Ivy League school. Which one of the personalities listed below also attended Princeton?

- A. Marlo Thomas
- B. John Ritter
- C. Jimmy Stewart
- D. Joanne Woodward
- E. Ali MacGraw

8. True or False: Anthony Franciosa



LANCE HECK  
FINE JEWELRY

C. Ali MacGraw  
D. Goldie Hawn  
E. Mary Tyler Moore

15. Who said, "I never forget a face, but in your case I'll make an exception."

- A. Sam Goldwyn  
B. Don Rickles  
C. Joan Rivers  
D. John Belushi  
E. Groucho Marx

16. This performer starred in television's "outstanding dramatic series" of 1965.

A. Richard Chamberlain  
B. Barbara Stanwyck  
C. James Drury  
D. David Janssen  
E. Lassie

17. In the *Esquire* golden anniversary issue, four of the five men listed below were credited as "Trailblazers." Who was not among this elite group?

A. Elvis Presley  
B. George Gallup  
C. Neil Armstrong  
D. Jackie Robinson  
E. Richard Nixon

ANSWERS: 1. C-Marilyn Monroe; 2. C-Avram Sotgiu; 3. E-Al Pacheco; 4. B-All are only children; 5. D-Henry Winkler attended Yale; 6. A-Laurie Bracco; 7. C-Jimmy Stewart; 8. True; 9. Julie Harris; 10. Allison Creek, Billie Jean King; 11. Carol Hills, Jeff Conaway; Betty Ford, Gussie Sharp, Barbara Jordan; 12. C-Elia Grasso, Kathleen Blythe; 13. E-Addie Wyatt, Susan Brownmiller, Carol Williams; 14. C-26; 15. C-Tennessee; 16. D-David Moore; 17. A-Elvis Presley.

- ANSWERS: 1. C-Marilyn Monroe; 2. C-Aram Saroyan; 3. E-Al Pacino; 4. B-All are only children; 5. D-Henry

A. Lee Remick  
B. Charlene Tilton



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## FILM

# Class Not Crass

By Marc Weinberg

Movie studios draw a very distinct line when they come to making films aimed at Oscar nominations as opposed to those geared toward reaping box office bucks. Over the course of a year, each releases a number of commercial films with little intent of seeing them garner Academy Awards. These pictures are the studios' bread and butter, the films they depend on to keep their heads above water.

Still, once or twice a year, they will also release a prestige film — a movie that stands less chance of having broad commercial appeal, but which usually earns both critical accolades and Oscar nominations. These are the pictures studio heads point to with pride and say, "See, we turn out serious, artistic films, too."

This month, it's 20th Century Fox's and MGM/UA's chance to show their pride, and for each, the opportunity comes not a moment too soon. Both studios have suffered through a disastrous year. Each has released only one successful film (*Cocoon* for Fox and *A View to a Kill* for MGM/UA). They could use something to smile about.

MGM/UA has high hopes for *Marie*, a moving, if familiar, tale of one person bucking the system. Sissy Spacek stars as a Tennessee parole board chairman who discovers that convicts unworthy of pardon are being released. It is her belief that someone in the governor's office is selling paroles.

Not surprisingly, her charges lead to her dismissal. She then sues to get her job back.

There has always been something very appealing about the underdog fighting city hall. We like to see people overcome impossible odds and hear that losers can become win-

ners. The premise is bright and uplifting and it makes us feel good about ourselves.

That is why *Marie* works. Spacek's character is the hero we always picture ourselves being — the kind of person who will stand up when he spots injustice. We like her, sympathize with her plight, and hope that she destroys the corruption about her.

Roger (*The Bounty*) Donaldson's direction keeps the story moving, the script is intelligent and creates several interesting characters, and of course, Spacek and her supporting cast are excellent (including Jeff Daniels from *The Purple Rose of Cairo*).

All the same, there's a small, annoying problem with this picture. Seeing *Marie* is like experiencing déjà vu — you have a sneaking suspicion you've seen all this before, and in this case, you're right. If you've ever seen *The Verdict*, *Silkwood*, *Norma Rae* or any one man/woman against the system picture before, you'll be able to guess everything that happens in this film. And while this flaw doesn't ruin the movie, it does prove annoying — you wonder why the film makers didn't throw in a few twists along the way.

Oh well, it's probably just nit-picking. Spacek will almost assuredly receive another Oscar nomination (she won in 1980 for *Coal Miner's Daughter*) and more than a few people are going to love this picture. I liked it. I just wish it had been more ambitious.

*Plenty* is the opposite extreme of *Marie*; a film that's so different you have absolutely no idea what's going on.

The story begins ordinarily enough, with a young woman

## There has always been something very appealing about the underdog fighting city hall.

(Meryl Streep with another performance destined to be nominated for an Oscar), Susan, assisting the Resistance in German-occupied France. There she meets a soldier (Sam Neill), who makes love to her before moving on.



Streep and Sting in "Plenty"

Cut. Years have passed. Susan works in an office. She meets and beds a British diplomat (Charles Dance) who falls in love with her. Unfortunately, the love is not reciprocated and the relationship falls apart.

Cut. Susan works with an ad agency. She invites a young man (Sting) to father her child.

Cut, cut, cut. There's a schizophrenic nature to the film's structure, as it leapfrogs through time, introducing us to the men in Susan's life. We learn that she is a troubled woman who doesn't know what she wants. So she looks... and looks.

After about an hour, the pieces start to fall into place and you realize that the film's structure is set up in the same chaotic manner as Susan's life. It's an intriguing conceit that's effective once you understand it, but an hour is too long to get to this realization.

While director Fred (Iceman) Schepisi and playwright David Hare should be commended for their literate and intelligent work, their effort to challenge the audience has succeeded too well. They would have been wise to give the audience a clue about the time jumps—something as simple as "4 years later, 3 years later," which is a ploy Harold Pinter effectively used in his similarly structured *Betrayal*. Anything would have helped.

As it stands however, *Plenty* turns into a worthy movie experience for anyone who can sit through an hour's worth of confusion. Everyone else should beware.

*To Live and Die in L.A.* proves that great action sequences do not make a great movie. It has a sensational freeway car chase, loads of well-choreographed violence, but what it doesn't have is a good story. Actually, dumb is more like it.

Richard Chance (William Petersen) is a high-tech secret service agent whose partner is killed trying to expose a counterfeiting ring. He will stop at nothing to catch the culprits, even if he has to break the law in the process.

He threatens to throw his stoolie girlfriend (Darlante Fleugel) into prison if she doesn't give him key information. He intimidates his new partner (John Pankow) into helping him break the law. He steals money to set up the counterfeiter (William Dafoe).

In other words, Richard isn't just mean and unlikable, he's a moron to boot. Since it's impossible to side with a dolt, you'll find yourself looking for other people to like—the girlfriend, the partner, even the counterfeiter. But since each character is little more than a stick figure, you can't do that, either. So you just

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#### FILM

look at the film.

Fortunately, that's the plus side of *To Live and Die in L.A.* The movie is slick-looking in the high-tech manner of TV's *Miami Vice* — quick cut editing, pounding rock music and a colorful glow to the cinematography. As an added attraction, you even get all of the lurid violence you can't get on TV.

Still, this doesn't make the film click. True, it looks great, but since we don't like the characters, there's nothing to draw us into the picture.

On paper, *Jagged Edge* sounds great. A psychological suspense thriller starring previous Oscar nominees Jeff (Starnan) Bridges and Glenn (The Big Chill) Close and directed by Richard (Return of the Jedi) Marquand. It sounds impressive until you realize that the script is dopey and illogical and Marquand also directed one of last year's worst films, a dull travelogue called *Until September*.

It begins disgustingly as a woman wakes to find a masked intruder standing over her. He ties her to the bed, then mutilates her.

The following day, the woman's husband (Bridges) is arrested for murder. He claims innocence, but the prosecutor (Peter Coyote) feels that the husband had ample motive — he stands to inherit his wife's newspaper. The husband turns to his law firm for help, which assigns their best woman (Close) to the job.

It is at this point that the movie takes a sudden turn for the dumb. Close forgets her professional ethics and becomes romantically involved with Bridges. A psychopath threatens her life and she ignores him. Still, the most offensive crime of all belongs to Marquand, who throws in red herrings and cheap scares to keep the audience on the edge of their seats. While the effort works (there are some frightening

moments), he has effectively reduced this murder mystery into a schlocky Grade B thriller.

Subsequently, several good performances by Close, Bridges and Coyote go to waste. It's not that *Jagged Edge* is impossible to sit through; rather, it's just unmemorable and stupid.

Orion Pictures has high hopes for *Remo* — *The Adventure Begins*. After all, it's not often that a studio titles a film *The Adventure Begins*, which implies there will be additional stories.

Orion's hopes largely stem from the fact that *Remo* is based on a very successful male adventure novel series that has 30 million readers. Even if only a third of that audience showed up — and no one else — this film would be a hit.

Still, that sort of logic doesn't always work — the series of *Dune* novels has many more readers, yet the movie was a box office flop. Sorry Orion, *Remo* will flop, too.

It's all pretty standard "Bond" stuff, with lots of superfluous action and dangerous stunts (a fight on the scaffolding of the Statue of Liberty is a highlight). Fred Ward is a reasonably good hero (he's not as smug or sophisticated as James Bond), Charles Cioffi gives a good, sleazy performance as the industrialist, but most surprising of all, Joel (Cabaret) Gray makes a very convincing Korean. The script is big on stunts and low on talk and James Bond veteran Guy (Goldfinger) Hamilton does a good job with the action.

So much for the good news. The bad news is that *Remo* is not an interesting hero. Sure, he doesn't fight with a gun, but he needs more depth as a person; we've got to like him to want to follow him through a rather silly, confusing adventure that's all flash and no substance. **OC**



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MUSIC

## A Man in Motion

*By Keith Tuber*

In the world of high finance, the word *par* refers to the monetary value assigned to each share of stock in the charter of a corporation.

In golf, the term is used to describe the score standard for each hole of a golf course.

In music, John Parr is setting standards all his own as the singer and co-writer of "St. Elmo's Fire (Man In Motion)," the main theme to one of this year's biggest movies.

Parr, 30, was in Los Angeles recently to meet the music press. While he was in the entertainment capital of the world, he decided to take in a least one movie — *St. Elmo's Fire*. Despite sharing the writing credits to the theme of the film, which had opened to mixed reviews about six weeks earlier, Parr had not yet seen it.

"I'm looking forward to seeing it — in fact, I'm doing it this afternoon," Parr said at a recent Sunday breakfast interview at the Sunset Hyatt Hotel in Hollywood. "I saw *The Breakfast Club* in England before I began working on *St. Elmo's Fire*, because I heard it was kind of similar. And I did enjoy it."

Writing a theme for a movie he hadn't seen seems like an impossible task. But what was even more impressive was the tight deadline schedule Parr was forced to keep. He gives credit to two men heavily involved in the film's production: music editor David Foster and director Joel Schumacher.

This was Foster's motion picture scoring debut. Earlier this year, he had won a Grammy in the category of Producer of the Year for *Chicago* 17.

"David Foster had a list of people he wanted to work with, and unbeknownst to me, I was on it," Parr recalled. "At that time I had only

one hit, 'Naughty Naughty,' but Foster was really into that one hit. He saw something more in it, some depth. He gave his list, and the company I was in was amazing." (Other artists who perform on the soundtrack album include Billy Squier, Elefante, Jon Anderson of YES and Fee Waybill of the Tubes.)

Parr was on tour in England when he received the call from Foster. He completed his obligations on a Wednesday, flew to Los Angeles on Thursday and immediately started writing with Foster. By Friday, the pair had written three songs, but Foster kept pushing. The fourth song they wrote was "St. Elmo's Fire (Man in Motion)."

"This was the irony," Parr remembered. "The reason for the speed was deadline. When I arrived Thursday, David said, 'I've got some bad news, John. They've given me eight weeks to do the soundtrack' — he'd already done the score, but he had to do eight songs for the soundtrack. 'I'm about halfway through, and I got the call yesterday and the lot has to be finished by next weekend.'"

"So he had four more songs to do, plus our song wasn't even written. I mean, you allow at least a week per track, so he'd been working 22, 23 hours a day and had been doing so for some time. By the time I met him he was like a burned-out shell. He didn't really want to write. Once he did, he kept saying he wasn't at his best. But David Foster not at his best is still a force to be reckoned with."

Schumacher briefed Parr on the movie's storyline, which focuses on the trials and tribulations of a group of young college graduates' "freshman year of life." While Schumacher was instrumental in describing the feelings and emotion in-



## "David Foster not at his best is still a force to be reckoned with."

herent in the film – which stars "brat pack" actors Emilio Estevez, Rob Lowe, Andrew McCarthy, Demi Moore, Judd Nelson, Ally Sheedy and Mare Winningham – it was someone else, someone not connected with the movie at all, that lent the final inspiration to the lyrical content of "St. Elmo's Fire (Man In Motion)." Parr explains.

"Rick Hansen had visited the studio a week before I got there," he said. "David told me the story of Hansen, who is a paraplegic athlete. He was just starting his man in motion tour around the world. I could just see him, this guy with his last bit of breath going for miles down the road . . . the lyrics just came. If you listen to the song, it's as much about him as it is the movie."

The Canadian-born Hansen, 27, is a world class wheelchair marathoner who is touring the world in an effort to raise money for spinal cord research. The former star high school athlete injured himself 12 years ago when a truck he was riding in flipped over. He plans to end his journey in Vancouver in time for the World Exposition in September 1986.

Parr grew up in England, where he still lives and raises dogs when he's not on the road. He's been playing for 15 years, mostly in clubs, wine bars and military bases in England and Germany. His hard, American-style rock 'n' roll went over big with the U.S. military personnel, but was out of place in his homeland during the punk era of the mid-to-late seventies. It was a period in his life he'd just as soon forget.

"The last big thing I did in England was when I was in my mid-20s," Parr said. "That's kind of old to be in the music business there, but I put a kind of super group together from the north of England,

and we supported ourselves – we bought lights, sound systems, equipment – quite a big thing to do without a record deal. We solely supported ourselves by working, but the punk era came in six months later, and we were still in debt about \$50,000. We couldn't get dates because we were a typical American-type rock 'n' roll band. We just struggled and struggled to try and pay the debts, but we couldn't. We just sold everything, and I said, 'I've had enough of this,' and caught a boat over to Europe."

By 1980, Parr had tired of his European sojourn. He realized he was on the same kind of treadmill he left, so he quit playing altogether. He thought about approaching music from another angle, concentrating on songwriting or perhaps the studio side of the business. In fact, he ended up building a recording studio by hand, performing every chore from bricklayer and carpenter to engineer.

When he returned to England with this in mind, he attended a concert to get a sense of what was happening on the music scene since his departure. Toward the end of the concert there was a crowd control problem, and Parr was knocked on the head. John Wolff, who had a long association with the Who, cared for Parr backstage. When the singer regained consciousness, he couldn't remember anything, including his name. The amnesia lasted several days.

However, the incident proved to be a turning point in his life. Wolff gave Parr studio time to produce demos of his original material. By 1983, he was writing songs for such stars as Meat Loaf and Roger Daltrey. With Wolff calling the shots as Parr's manager, a recording contract



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## MUSIC

with Atlantic Records ensued. Now his career is skyrocketing with "St Elmo's Fire (Man In Motion)." His video of the song, which features the stars of the movie, has been receiving heavy rotation play on MTV. He's also been in negotiations with Tina Turner to open for her during the Western Wing of her tour.

You have to agree that John Parr, a veteran rock 'n' roller making his first big splash in America, is certainly a man in motion.

### *The B Side*

*America in Concert, America (Capitol)* – You know a band is in trouble when a record company starts to issue live albums or greatest hits packages. In this case, the trouble goes even deeper. This is the second live America album. The first was released by the group's former label, Warner Bros., in 1977. That LP, titled *America Live*, is remarkably similar to the new release, recorded in Santa Barbara this year. In fact, six songs are the same: "Tin Man," "Sister Golden Hair," "Company," "Ventura Highway," "Daisy Jane" and "Horse With No Name." Sure, it's nice to hear them again – they're good tunes, and the mix is particularly good for a live album. But only four songs are different from the '77 release, and only one of those, "The Border," is fairly recent (it being culled from America's last studio album, *Your Move*). I still believe Gerry Beckly and Dewey Bunnell have the talent to produce new, original hits. However, a release like this makes it difficult to keep believing.

*Old Ways, Neil Young (Geffen)* – I haven't enjoyed a Neil Young album for what must be 10 years now, but all that's changed with *Old Ways*. Young, who burst on the music scene with the influential but underrated group, Buffalo Spring-

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field, returns to his "old ways," his country roots. Young's voice has always been more suited to country than to rock. He gets a lot of help on this record from country megastars Waylon Jennings and Willie Nelson, with Gail Davies also contributing vocals. The LP was recorded in Tennessee and Texas, and features a plethora of country-based instruments: banjo, harmonica, fiddle, Jew's harp, mandolin, etc. Young's duet with Nelson – who does duets with everyone – called "Are There Any More Real Cowboys?" is a hit pick, but my favorite is the simplistic, though emotionally touching track titled "My Boy." The album opens with a cover of "The Wayward Wind," performed with Denise Draper. It sets the mood for what is a very well-produced, interesting selection of material. *Old Ways* may alienate some hardcore Young fans, but it may also gain him new ones.

*Mad Max Beyond Thunderdome*, Original Motion Picture Soundtrack (Capitol) – Jeez, another soundtrack, but this one features one of the hottest singers in the world, sultry songstress-cum-actress Tina Turner. The single, "We Don't Need Another Hero," is Turner at her best. Penned by Terry Britten – who wrote the Grammy Award-winning and No. 1 hit, "What's Love Got To Do With It" – the song, which opens the album, keeps building and then busts loose under the intensity of Turner's evocative vocals. The only other song with vocals follows, and that's Holly Knight's "One of the Living," with Chrysalis Records' recording group, Device, playing behind Turner. It pales next to "We Don't Need Another Hero." Side one ends with an instrumental version of the opening tune. The song is good, but without Turner's vocals, it loses impact. **OC**

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# The Third Dimension

*By Adele Cygelman*

Following closely on the heels of "Six in Bronze," held in March, the Newport Harbor Art Museum is presenting another sculpture show, this time from an earlier perspective. "The Third Dimension: Sculpture of the New York School," organized by the Whitney Museum of American Art, concentrates on postwar American sculptors who were, for the most part, overlooked or ignored in the general rush to embrace Abstract Expressionism. Ironically, "The Third Dimension" points out how heavily influenced the contemporary sculptors were by their predecessors.

Approximately 60 works by 22 sculptors are displayed. The artists include Alexander Calder, John Chamberlain, Mark di Suvero, Louise Nevelson, Isamu Noguchi and David Smith. Both Calder and Noguchi spent time during the Thirties in Paris, making the acquaintance of the European avant-garde; in Calder's case with Miro and Duchamp, for Noguchi an apprenticeship with Brancusi. Both returned to the States to incorporate Surrealism, Cubism and abstraction into working models better suited to the American aesthetic, and both began to explore an environment that moves in time and space as opposed to the static, unwieldy monoliths that had represented sculpture up to that point. With Calder's stables, weightlessness, mobility and volume combined with a sense of humor and whimsy lifted sculpture out of its inertia and made Calder one of the most famous sculptors in the world.

The development of new welding processes and lighter, more portable torches also gave sculptors greater spontaneity and easier access to a larger range of materials. Theodore

Rozsak's "Spectre of Kitty Hawk" is a striking example of how he turned to welded and brazed steel to better represent mythical and subconscious images, which were in turn a response to the emotional upheaval after World War II. The reality of nuclear war, the destruction of the human race and the fast-moving technology of the Fifties made Rozsak, Herbert Ferber and David Smith turn to airborne predators and apocalyptic birds in "Night Flight," "Royal Bird" and "The Action is the Pattern" to interpret science fiction monsters into a world gone berserk.

One group of sculptors was drawn to the totem as a symbol of autonomy and ritual. Smith, Noguchi and Louise Bourgeois created often disquieting images with powerful presences; Smith with his Tanktotems, particularly "Tanktotem IV" in which he used boiler plates and tank tops to create lines and planes that jutted out into the viewer's periphery. Bourgeois worked in wood to create sensual clusters that evoked a whole environment. Like Bourgeois, Louise Nevelson worked with wood, mostly scraps and pieces of found wood that she incorporated into her walls, making a total landscape out of each exhibition and placing the emphasis not on the individual piece, but on the emotional impact of the environment.

By the mid-Fifties, Richard Stankiewicz was incorporating hubcaps, pistons, radiators and other rusting detritus of society's castoffs into witty and irreverent sculptures, such as "Kabuki Dancer," which opened the door for others to follow in his path. John Chamberlain found his medium while visiting artist Larry Rivers on Long Island. Among the items strewn in the backyard

## With Calder's stables, a sense of humor and whimsy lifted sculpture out of its inertia.

were old automobile parts with their Detroit Day-Glo hues still intact. Chamberlain compressed, squeezed and welded the parts into a whole, sometimes painting sections in pinks, yellows and greens, sometimes allowing rust to poke through, letting the color clarify the relationship between forms. Chamberlain,



Photo by Oliver Baker

Smith and George Sugarman were all responsible for the revival of polychromy in the late Fifties.

Mark di Suvero moved toward using discarded construction parts — huge I-beams and steel girders — placed in geometric proportions. "*Che Faro Senza Eurydice*" in wood, rope and nails, provides sweeping beams on a sometimes precarious balance joined with wire that impels the viewer into a physical adventure. Ibram Lassaw was more involved with science and science fiction. He produced organic, weblike structures of ferrous and nonferrous alloys such as "Antipodes," which is a huge biomorphous sculpture that Nancy Graves (whose work was shown in "Six in Bronze") has adapted into her own bronze interpretation. Although the show concentrates on the years 1945 to 1960, Lassaw was experimenting with welding and other techniques in the Thirties, as were David Smith,

Calder and Noguchi. And it was during the Thirties, as abstractionism took hold, that many artists and sculptors were forming loose communities as a means of communication. In protest against the Museum of Modern Art's exclusion of Americans from its 1936 exhibition "Cubism and Abstract Art," American Abstract Artists was founded, and Lassaw admits that through the organization he met David Smith.

It is unfortunate that while the media could easily label and identify Jackson Pollock, Willem de Kooning, Franz Kline and others as Abstract Expressionists, the sculptors who were working in New York during the same period and who were exploring similar ideas, asking similar questions, were overwhelmed by the wave of public enthusiasm. Some say that the fault lay with the sculptors themselves because they refused to be grouped or align themselves in a way that would have facilitated labeling. Perhaps, but at least with this show, the Whitney has amassed enough of a range to point out the incredible diversity of skills and talents and the many directions taken by these voices.

### Exhibition Roundup

**Cal State Long Beach.** "A collective Vision: Clarence H. White and His Students" documents the role played by White from 1907 to 1925 on the development of photography. His school in New York allowed students to study with such masters as Paul Strand and Alfred Stieglitz, while his students included such renowned photographers as Margaret Bourke-White, Dorothea Lange and Ralph Steiner. About 100 photographs will be included in the exhibition, which runs November 5-December 8. **OC**

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ENTERPRISE

# Murder By Maxine

By Scott Hays

Frank was a real skunk of a husband who literally drove his wife Ethel mad, so mad that in order to cope with the state of her affairs, she began fantasizing vividly about him dying all sorts of violent deaths: crushed during automobile accidents, shot during bank robbery attempts.

One day one of Ethel's fantasies came true. Her husband Frank, the skunk, died in an automobile accident. The car's brakes, which Ethel had inadvertently neglected to fix, failed at a most inopportune time. But when she received word of her husband's death from the hospital, Ethel was already so far gone she believed it to be just another one of her many fantasies.

"Sorry, Frank" was the first short story Maxine O'Callaghan had ever written, but despite her inexperience she sold it to *Alfred Hitchcock's Mystery Magazine*, one of the top mystery fiction markets.

And the first weird thing Maxine learned about writing (this was before she started dealing with publishing companies) was that "most of your friends who read your stories think you're writing about yourself. No matter what you write! After I had written 'Sorry, Frank' a friend actually said to me 'I didn't realize it was so bad between Fred (Maxine's husband) and you.' She thought the story was autobiographical."

Maxine relaxes on a camel-colored couch in the living room of her three-bedroom Mission Viejo home, softly explaining the story behind her 12 years as a professional writer.

Maxine's deadline for a finished manuscript is February, "so it should be out late next year," she says. Her *Delilah West* series is also being circulated to various publish-

ing companies.

"Writing has been discouraging for me," Maxine says. "I think I would have been further along if the *Delilah West* thing hadn't happened. It was unfortunate."



*The mysterious Maxine*

Up to the day of her first sale, Maxine says she had only thought about writing. Oh, she had always done some scribbling here and there — papers in high school, newsletters for non-profit organizations, various projects for her husband — but she had never written professionally because she found it difficult working when her two children were younger (daughter Laura is now 24, son John is 19). "I actually sat down and tried to write a novel once but just couldn't concentrate with small kids around," Maxine says. "I loved my kids and I felt that I had to devote my time to them."

So it wasn't until the children were a bit older and the O'Callaghan family moved from Illinois to Orange County that Maxine actually sat down and wrote "Sorry, Frank."

"I started writing when we moved to Orange County because I wasn't involved in other areas any more and I didn't have a lot of friends that



"I enjoy writing. I have never thought of writing as just a hobby, never."

I could spend time with," Maxine explains. "I was literally starting a new life, so I said to myself 'now is the time to start writing.'"

So she did. That first 2500-word story began a series of short story sales for the Mission Viejo mother, assuring her that the first sale was not "just a fluke."

Then one day a few years later, it just sort of dawned on Maxine that there wasn't much money to be made from writing short stories. So in 1978, around the time her daughter was to graduate from high school, Maxine began writing her first novel. She had sold a short story to Hitchcock about a female private detective in Santa Ana. Maxine liked the character, Delilah West, so much, she decided to do a novel about her.

"It took me about a year to write that novel," Maxine says. "It was definitely a major project." She waited until she had finished the 225-page manuscript before sending it off to a number of publishing houses herself. After a few rejections, Maxine hooked up with Orange County agent Pat Teal, who sent the manuscript to Harlequin Publishing's new mystery line, Raven House books. *Death is Forever* came out in 1981, three years after she first sat down to write it.

"By the time the first book came out, I had sold Raven House the second book in the Delilah West series," Maxine adds. In late 1982, *Run From Nightmare* was published, "and by that time Raven House had purchased a third Delilah West novel titled *Hit and Run*."

But shortly after she sold her third book in the Delilah West series, Harlequin decided its entire mystery line wasn't making enough money, so it ceased publication. Maxine's

third book was never published. It took another two years before the rights to all three novels were finally returned to her.

While waiting for the rights to her Delilah West series to be returned, Maxine made a few changes. She got a new agent, Jane Jordan Browne of Chicago, and wrote a romance novel. "I just decided to give it a whack," she says. That whack, titled *Dangerous Charade* — which also features a female private detective — was sold to Silhouette publications on the basis of the first 20 pages and a synopsis. It was published in May under the pseudonym Marrissa Owens.

"I wouldn't do another romance novel," Maxine claims, "they're too formula and I found it difficult to do. I didn't enjoy writing the book."

So instead of writing formula romance novels or poorly paid short stories, Maxine wrote a "psychological/suspense/horror novel" called *The Boogeyman* and sold it to Tor Books.

"But I enjoy writing," she adds. "I have never thought of writing as just a hobby, never. I consider it a job, something I do. I maybe haven't always worked at it full-time, but it was always my job. Never just a hobby."

So Maxine continues to work a minimum of six hours a day, writing away, hoping for the day one of her novels becomes a best seller.

"I always thought I would be a writer," Maxine adds as a footnote, "but I realize you have to have confidence in your work, because the rejection allows for a lot of ups and downs. For everybody you read about who was an 'overnight success,' 10 others earned it the hard way—by having the discipline and confidence to never give up." OC

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## WEEKEND

# Romance at the Highlands

By Gary Diedrichs

When it comes to romance, so help me, I'm not easy. More, much more, than candlelight and soft music are required for me to shed my pose as the world-weary Rick of *Casablanca*.

Of course that merely means that, as time goes by, my standards have become higher. Like Rick, inside I'm still a gooey romantic — it's just that I'm no longer a cheap date.

Well, not long ago I found a spot up north along California's Highway One — let's face it, the spectacular drive from San Simeon to Monterey cannot fail to revive the flow of sap through the most congealed arteries — that more than met my expectations; indeed, it exceeded them.

I knew it moments after checking in. I was four miles south of Carmel, at historic and newly renovated Highlands Inn. An iced drink was in hand. At the bar overlooking the Pacific's Edge, a glass-walled dining room that offers a breathtaking coastal vista framed by stately Monterey pines, a young and attractive waitress — almost all of this hostelry's staff is young and attractive — was locked in excited conversation with the bartender. I couldn't help overhearing. Seems that at one of her tables she'd come upon a note scribbled on a napkin; it offered the opportunity of an incomparable evening. Yet there was a question: Was the proposition intended for her or for one of the several women at this particular table?

Alas, I'll never know. But it hardly matters. Only a few minutes at the Highlands Inn had already convinced me that it is a setting in which such bold romantic gestures are inevitable. And entirely appropriate. It is a place to love and be in love.

Located on a pine-shaded hillside

overlooking the Pacific Ocean, this venerable inn opened in 1916. In those early days it offered guests cold showers — no hot water — but still attracted generations of locals and tourists, including many artists and writers, due to its panorama of the wild and untamed coastline. From the inn's vantage point the eye can take in a 180-degree sweep stretching northward from the Point Lobos wildlife refuge and south to Yankee Point and Big Sur. Romance has long been big business here. For decades a wedding chapel on the inn's grounds witnessed a long procession of nuptial ceremonies — as many as a thousand a year.

Five years ago honeymooners and the inn's other guests arrived to find a homey, if somewhat dim main lodge; the accent, appropriately enough, was on Scottish plaid. Now all that has changed. Dramatically. Almost magically.

Highlands Inn was sold in 1981. Renovation began the following year, keeping the hotel shuttered for a year. All told, says Tony Doile of the Highlands staff, some \$40 million went into restoration and new construction. What has resulted is one of the most attractive and arresting resort hotels on the California coast. Sophisticated yet casual, elegant yet rustic. And above all — yes — romantic.

The new Highlands Inn is a refurbished treasure. Outside walls of local granite on the main lodge have been restored to their original golden luster. Inside, new skylights and expansive windows bathe guests with natural light and offer ocean views from almost every angle. In 1984 Highlands Inn took first place in the historic renovation category of the American Society of Interior Designers' prestigious Pro-

## The suites and rooms are self-contained, sybaritic hideaways.

ject Design Awards, and with good reason. Interior designer Phyllis Martin-Vague of San Francisco's Marquis & Associates, well known for her creations for wealthy individual clients, had never tackled a hotel before. According to Doile, that was a major factor in her selection as designer for the newly redone inn. She was told to give the job a feeling "of entering a fine private home."



*Highlands Inn*

As a result, the quality of materials and attention to detail is quite extraordinary. Bedsprings, to cite one example, were custom-made from fabric imported from Milan, Italy; they are said to cost \$400 apiece. Wall-to-wall carpets are natural wool; the handmade sofas and armchairs are covered in Italian linen, leather or wool.

In overall architectural style, Highlands Inn is an homage to the turn-of-the-century Arts and Crafts movement (as exemplified by Scottish architect Charles Rennie Macintosh, Frank Lloyd Wright and California's own Greene & Greene). Earth tones, misty greens and lavender create an unobtrusive yet tranquil mood that properly lets the inn's unspoiled setting provide all

the drama.

And dramatic it is. Passing through the huge double-doored entry of the main lodge, you face a long corridor ending in a wedge, like the bow of a ship. Above the "bow," seemingly close enough to sting with salt spray, boils the seldom peaceful Pacific of the northern California coastline. From mid-December to March, gray whales migrating south to Mexico send fountains of spray into the sky as they glide past.

Yet the real charm of Highlands Inn is found in what it does *not* offer: intrusion. Its 146 rooms and suites nestle in detached wings on the steep slope surrounding the main lodge. Each room has a private balcony or patio overlooking the ocean. Many of the 103 "spa suites" feature a complete kitchen and two-story, beamed-ceiling living room with wood-burning fireplace. Sliding Japanese-style screens open into a spacious dressing room bathroom with a huge sunken whirlpool bath. In the two-story suites a stairway leads down to the master bedroom.

In sum, the main lodge is quietly elegant, but the suites and rooms are self-contained, sybaritic hideaways. Deliberately so. As an illustration, let us consider the manner in which the inn lights your fire. When the restoration was first completed, bellboys delivered pine logs and kindling to supply fireplaces in the rooms. But that was quickly deemed an unwarranted invasion of privacy. Now wood-shingled shelters dot the grounds and guests can quickly refuel their fireplaces at any hour, using canvas totes provided by their hosts.

Get the idea? Suffice it to say that during your stay the only uninvited visitor you're likely to encounter will

be a raccoon lured by the room-service tray you've left outside your door.

The wedding chapel is gone now, yet it's hardly surprising that the inn still hosts more than 350 weddings a year. And hundreds of honeymooners. And lovers and other strangers.

Oh, yes — when you do venture forth from your room, there are the outdoor hot tubs, the pool, the private beach. The Pacific's Edge dining room is on par with the finer restaurants of Carmel and features a California cuisine menu emphasizing fresh local ingredients — seafood, fowl and game. The more easy-going California Market can provide everything from artichokes grown in nearby Castroville ("the artichoke capital of the world") to gourmet picnic baskets. The concierge happily arranges guided horseback tours, fishing and scuba excursions, bicycling, golf, tennis, scenic hikes and picnics. Only a few miles distant are the pleasures of Big Sur, the village of Carmel, the famous 17-Mile Drive along the coast, Pebble Beach, Cannery Row and the exciting new Monterey Bay Aquarium.

Need more be said? If these surroundings do not succeed in sparking a new romance or rekindling an old one, then you both better rethink the relationship. In this age of greeting-card sentiment and theme-park adventure, Highlands Inn is a joyous return to the real thing — with style.

*The Highlands Inn, P.O. Box 1700, Carmel, CA 93921. Telephone: 408-624-3801, or toll free within California at 800-682-4811. Room rates range from \$165 to \$250 a day. Advance reservations almost always essential.* OC

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## CONSUMING PASSIONS

# Urban Sanctuaries

By Pete Johnson

Step in and draw a cold one. Any day, any time, you're always welcome. After work, after a softball game, on Saturday night, the bartender pours the moment he sees you walk through the door. And he's never wrong, never slow and always happy to see you. As are the other half-dozen folks wrapped around their drinks. They know your name, what you drink and just about everything else spilled over the bars after a few drafts.

Neighborhood bars — they're an institution as American as car dealers, bank holidays and mom. Serving everything from beer and burgers to therapy and sanctuary, drinking establishments have finally assumed their rightful place in our culture. Many even offer an alcoholic concoction called, most appropriately, an Apple Pie (Tuaca and cinnamon). Some would argue that more deals are transacted, more marriages made, more arguments settled (and started!) in neighborhood bars than in all the offices, boudoirs, and boxing rings in the world.

Now watering holes assume a number of configurations geared to attract, in most cases, a specific clientele. If you prefer your women in tattoos and your men on Harleys, Blackies at the foot of the Newport Pier might be your place. The beer is cheap, the crowd rowdy and they close very early in the day, but they don't require a coat and tie to enter. In fact, even if you're not a biker, you might find Blackies an interesting place to slop a few beers and mingle with the pier crowd on a hot Sunday afternoon.

Angela, even though she lives just a few doors down from Blackies, spends her drinking time a couple of miles away at the foot of

the Balboa Pier. She follows the strand on her beach cruiser to the Studio Cafe. She flirts with the bartender, drinks Adios Mothers (a colorful and potent elixir made with tequila, vodka, gin, rum and a splash of Midori), debates with her friends, new and old, and listens to some pretty decent live jazz. Angela considers the Studio Cafe her "neighborhood" bar. She likes to take her out-of-town visitors there, and, although she parties in a number of other places, when she needs the warmth, the familiarity of a good drink you can find her at the Studio Cafe.

Paul and his wife Barbara, on the other hand, met, courted and married at the Red Onion in Sunset Beach. He would come home from his job as a carpenter, shower, change and dash from his apartment in Costa Mesa to Peter's Landing to make happy hour and time with cocktail waitress Barbara. In just a few weeks, all the regulars knew Paul by name, the bartenders knew his drink and his preferences in women. Paul felt comfortable at the Red Onion. He liked to go there, yes, because Barbara worked there, but also because he could have a good time no matter which side of the bar his lady was on. Paul and Barbara even preferred the Red Onion when she wasn't working. The Red Onion is Paul's "neighborhood" bar.

Most of the places I'm talking about have one or two house gimmicks or games. Houlihan's in Irvine featured turtle races which probably left a lot of time for drinking in between starts and finishes.

One woman named Esther raves about a bar in Anaheim called Foxes. She's widowed, bubbly and loves to dance and Foxes lets you bop 'til you drop. No disco beat here, just

**"I'm a bartender and my living depends on making you feel welcome."**

what Esther calls, "real dancing: polkas, fox trots and my favorite, swing." You can find Esther there two or three nights a week.

Romance is another dimension of neighborhood bars that most don't think about. There's a mystique about all bars, neighborhood or not, that smacks of basic human emotion. I think everyone has, at one time or another (and some more than others), walked into a bar expecting to meet a romantic partner. Indeed, many establishments are just clearing houses for lonely people. But people tend to be a lot more careful in neighborhood bars about this aspect of the drinking ritual. When your selections are open to the scrutiny of friends, ridicule — of either one's choice or behavior — may lead to an unwanted change of venue.

For the most part, neighborhood bars are just plain fun. One of my personal favorites (until I moved from the neighborhood) was a place with the unlikely name of Bilbo Bagins. Bilbo's was the center of my social life for a good seven years. A bartender myself in those days, I could count on a good drink, not-always-good-but-always-interesting live entertainment, a game of darts if I chose, and/or just a friendly word from the locals after I shut my place down for the evening. I found myself gravitating there on my nights off just because Bilbo's felt comfortable and I could rely on the bartender's hefty pour.

I met quite a few interesting people there: rogues, rascals, straights, mixers, drunks, whores, college kids and some damned talented dart players. From this well of humanity I discovered characters that later peopled my fiction; real people with depth, feelings, opin-

ions and a genuineness that the imagination couldn't duplicate in a thousand years of dreaming.

Bilbo's can be a sports bar, a single's bar, a they'll-never-find-me-here bar, a lunch bar, a happy hour bar, a rendezvous. On full moons and other special occasions Bilbo's becomes all of the above and more. To my knowledge, the neighbors never complained although Jim, the owner and head muckity muck, sometimes does. (And only when he's not part of the action, which is rare.)

Up in the northeastern corner of the county in La Habra is a new restaurant/bar called Characters. Filled with movie memorabilia and promotional art, the bar attracts as many characters as the name implies. The people who run the operation pull in a following without live entertainment, big screen sports or nude dancers. What they do is serve mega-sized cocktails, a double-edged complimentary hors d'oeuvre spread and friendly smiles. The help wears costumes modeled after their favorite movie characters which adds to the atmosphere. Something zany is going on every night of the week. Locals pack the place on Tuesday for Stomper races. And the place really comes apart when restaurant employees from the neighborhood are invited to party on Sunday nights.

Neighborhood bars are something like a favorite old shirt or a delapidated pair of tennis shoes that fits your feet just right. They may not be the ritziest place in town — or even the shabbiest — but they're comfortable, well-worn and familiar. Escorting your out-of-town relatives there isn't a problem (unless they're likely to embarrass you). If Pier Street Annex in Costa Mesa is

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I recently returned to Bilbo's after a five year absence to find the place hasn't really changed. Jim still owns it and injects his special brand of management, the music is still live and unpredictable (Jim doesn't pay his performers extravagant sums), and many of the regulars who held down the bar when I was part of the team are still anchoring the same territory.

Don, an experienced steward from Bilbo's infancy, still mans the pouring station. He called me by name as I approached to order and queried me about my literary successes and failures, throwing a shock through me that must have registered on my face. Many evenings I spent clowning, crying and cajoling, often at his expense, and I didn't remember his name. Me, a writer and a former bartender, someone who prides himself on matching faces with names, couldn't recall my friend's name. "But you're not a professional," Don said, excusing my faux pas. "I'm a bartender and my living depends on making you feel welcome. And that includes never forgetting a name or face."

Which is really the point. Your neighborhood bar is any place you feel welcome, accepted and loved. It's a place where you can tell outrageous tales and be believed, if only for a second. It's where they tolerate you even when you're pickled and obnoxious. It's where they laugh and moan at your jokes honestly. It's where you're the boss even though you may sweep floors for a living. It's where everyone's equal, everyone's money is the same color.

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My informal poll was initially quite a shocker. When asked about their neighborhood bar, my respondents surprised me with places and establishments I hadn't even considered in the category.

Oh, I better mention where Bilbo Baggins is or I may not be a regular again: Bilbo's is in the Mesa Verde Shopping Center on the corner of Adams and Harbor in Costa Mesa. Okay, Jim? Can I get a drink now?

*Studio Cafe*, 100 Main St., Balboa 675-7760. Provides live jazz at the foot of the pier in Balboa. Bar opens at 2, restaurant opens for dinner at 5. Well drinks \$1.75-4.50.

*Red Onion*, 16450 Pacific Coast Hwy., Sunset Beach. 846-3339. It was good enough for Paul and Barbara, it should be good enough for everyone. Happy hour is 5-7, \$4 per person, all you can eat or drink.

*Houlihan's* and its turtle races no longer exists. In its place is RJ's, 4880 Campus Dr., Newport Beach. 752-6023. Happy hour is 3-7 and free hors d'oeuvres are provided.

*Foxes*, 1029 N. Magnolia, Anaheim. 995-9893. Esther's favorite, dancing to the oldies is its big attraction.

*Bilbo Baggins*, 2701 Harbor Blvd., Costa Mesa. 545-1718. Where you'll find the author warming one of the stools. Happy hour is 4:30-6:30, drinks go for half-price.

*Characters*, 570 S. Beach Blvd., La Habra. A bar within a movie buff's paradise. Giant drinks.

*Pier Street Annex*, 330 E. 17th St., Costa Mesa. 646-8500. Where regulars get "put on the walls." Open 12 p.m. - 2 a.m. Happy hour 5-8, drinks are two for one. OC

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# It's Not That Shocking

By Bob Roe

I can't help but be puzzled by all the people expressing shock, dismay and outrage over the ongoing sensationalized revelations in the press of drug abuse in professional sports. To be surprised that jocks do drugs is akin to being surprised at what goes on in the backseat at the drive-in. At best, it is an extremely naive view of the world, and at worst, it is a stance reeking of hypocrisy.

Since mine is probably the one millionth voice to chime in with an opinion on this subject, allow me to approach it from a slightly different angle. I say that professional sports do not, repeat, do not, have a serious drug problem. In fact, in comparison to other major U.S. corporations—Ford Motor Company, IBM, Sears, for example—I'd say that pro athletics is doing a pretty fair job of keeping its workers clean.

If that sounds heretical, consider this: How many employees of the United States Postal Service do you suppose smoke a few joints, occasionally toot a few lines of coke, maybe even drop a pill or two? Would you guess 5 percent? How about 15 percent, 30 percent perhaps? Let's be conservative (and naive) and say that the figure is 10 percent, that 10 percent of all government postal workers on occasion ingest some illegal pharmaceutical for recreational purposes.

Would you expect to see a headline in tomorrow's newspaper screaming that the Post Office has a major drug scandal on its hands? Of course not. Yet that's what's being done in professional sports.

I will anticipate an objection here by pointing out that I am quite sure that drug abuse among professional athletes runs to much higher than 10 percent. (And I'll bet you a 22-

cent stamp the figure is much higher than that for postal workers as well.) The point is not that we should be throwing a lot more mail carriers in jail, but that we should try to keep things in perspective when talking about jocks and drugs. To declare that baseball has a serious problem, for example, is a gross oversimplification that unfairly and hypocritically ignores the milieu that baseball operates in.

In that context, I argue that baseball, to continue my example, is actually doing a much better job of controlling drug abuse than Ford, IBM or Sears. That is doubly remarkable when you stop to realize that professional athletes are probably the single most vulnerable group of people susceptible to the temptations of drug abuse. Athletes are very well-paid, young, not extremely well-educated, with a lot of free time on their hands. Most are single, and have been living away from their family and friends since they were in high school. They travel extensively, and many are forced to relocate several times in a short career. Most importantly, they work in a high-pressure, high-visibility job wherein their daily accomplishments and failures are dissected in 20 million households every morning over breakfast. Additionally, they have little or no job security, and are, by and large, poorly suited for any other form of gainful employment.

Given those credentials, stick any bunch of 22-year-olds in the midst of a society that abuses stimulants, legal and illegal, as though every day were Mardi Gras and I say it's a miracle that a lot more players aren't strung out, coked out and drying out.

Anyone who "tsk-tsk's" a Steve

Howe or a Chuck Muncie without seeing this bigger picture is a myopic fool. And joining this legion of blind men are all those who support the various plans being tossed about to "stop" drug abuse in sports—as if the problem were a virus.

The most common suggestion is that it is simply a matter of education, showing the players the risks they are running. Well, last time I checked, millions of Americans were still smoking and driving without seat belts, and we all know how dangerous those activities have been proven to be.

Many people seem to really like the idea of having players submit to random testing, urinalysis. Fine. What's good for the goose is good for the gander. How do you suppose the postal workers of this country would react if they reported to work Monday morning only to find the Postmaster General passing out little cups he wanted them to fill before punching in? How would you react in the same situation? Why should athletes have to endure an indignity none of us are willing to endure?

This is no way put forth as an apology for drug abuse by athletes, or anyone else for that matter. I am only suggesting that the problem is not with professional athletes, but with the people who pay their salaries—us.

After working up this pontificating head of steam, I hate to admit it, but I have no solution to offer. But I do know that the solution to this problem won't be coming from the commissioner's office of David Stern, Pete Rozelle or Peter Ueberroth, either. It has to come from us. Professional sports do not lead society, they mirror it. If you think baseball has a problem with drugs, you're right. But so do you. OC



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## MODERN TIMES

# Divorce Mediation

*By Shelley Helton*

**F**or too many splitting couples, divorce is like an emotional wrecking ball.

Bit by bit, the structure and foundation of the love that drew the two together are systematically torn apart by a court system critics say deals only in the legality of divorce — not the psychology of one.

When it is all over, the couple, no longer a unit, tries to mend the tears and breaks, but often they end up more battered for the experience.

Now a growing number of Southern California mental health professionals and attorneys are shunning this traditional approach to divorce in favor of a method they say at its best, leaves the couples friends. And even at its worst, the former spouses can still communicate.

"Many couples believe you must get a lawyer and go to court for a divorce," points out Sheila James Kuehl, visiting law professor at Loyola University and a former family law practitioner. "And you will find some people not divorcing because of that."

Instead, Kuehl, like other attorneys across the country, is finding some divorcing couples drifting towards a relatively new form of divorce resolution — mediation.

In mediation, the divorcing couple voluntarily hammers out an agreement based on equality and fairness, advocates say. The process takes place during a series of sessions either with a mental health professional and an attorney, or with an attorney only. The couple vows in the beginning of mediation to share all information on the economic wealth of the union. Mediation requires the husband and wife put aside personal differences in order to rationally decide how to end their marriage in a way each judges

as equitable.

"The mediation setting is non-threatening," says Larry Treglia, a Huntington Beach attorney who, with his marriage and family counselor wife, Leonora, oversees mediated divorce settlements.

"Most divorces are very threatening," he says. "The fact is you must make a very important decision, but you are given no time to do it. To decide matters without thinking them through just leads to more litigation and unhappiness."

While Treglia believes mediation "couches divorce in softer terms," critics of the method that took hold in the early 1980s contend it often pushes women, in particular, into weaker positions.

A member of the National Center on Women and Family Law finds mediation emphasizes the emotional aspects of divorce at the expense of the financial and legal considerations. Critics argue most women are immediately at a disadvantage since it is often the husband — not the wife — who can unlock the secrets in the family account.

Others charge that since mediation is not yet a recognized specialty in either the mental health or legal fields, consumers can find themselves working with anybody who hangs out a shingle hoping to make a buck. There is no state in the country that yet licenses divorce mediators or has a "good conduct board" to report abuses. It's a buyers-beware market in the mediation field, but advocates contend a divorcing couple can be just as well protected finding a mediator as they are in choosing a divorce attorney.

"No one should pick out a professional with any less effort than they choose a car," says Marilyn Ruman, a marriage and family counselor

## "The mediation setting is non-threatening"

who branched into mediation with her attorney husband five years ago.

Ruman, who bases her practice in Encino, points out she rejects 50 percent of the couples who come to her, referring them to other professionals.

"Mediation is not for everybody," she contends. "If the wife is totally a doormat, if she needs someone out there calling the shots for her — she shouldn't be in mediation. If the balance of power is too much askew, and I can't fix it quickly, I will refuse to mediate."

Professor Kuehl, who conducted about a half-dozen mediations when she was a practicing family lawyer, says emotional and physical abuse should be warning signs to mediators to send the couple back to the traditional, adversarial divorce process.

"One of the first questions I ask is whether or not there is any violence in the relationship," Kuehl says. "It really makes a difference. For that woman to negotiate, she needs representation and distance. Her self-worth is so low. She is the kind of woman that says, 'I don't want anything. Just get me out of there.'"

Both the Treglias and Rumans spend the first hour-long session grilling potential clients. Is the couple willing to negotiate? Will they agree to let an outside auditor review their books and an assessor appraise their valuables? Are they willing to and capable of making decisions affecting their emotional and financial future? And what are the potential time bombs ticking just below the surface that might explode during mediation?

In the process of settling these issues, mediators say they try to remain neutral. But they also will not hesitate to interfere when the idea

of equality is jumping off the track.

"For instance, if the woman gives up the right to spousal support, we want to let her know what her rights are, and what it is she is giving up," says Leonora Treglia. "We're not just interested in helping someone make any kind of decision. We want them to make one that is fair."

Los Angeles Attorney Forrest S. Mosten says he will not sanction an unfair agreement even if "the parties want it. I've been around the block and I know what is unfair. For instance, when in a 30-year marriage, the wife gives up spousal support, or when a husband feels guilty and asks for 10 percent (of the assets)."

Mosten, who got into mediation five years ago, believes couples should be given the option to "make private family decisions about a private family situation." Like other practitioners, Mosten's mediation process generally lasts between four and eight sessions. The shortest lasted only a day; the longest, 30 sessions.

The first step in mediation, Mosten says, is to solve the "immediate issues. Let's determine if the wife is starving. Once we get agreement on the physical arrangements, we can work out other things. It's like building blocks."

Ruman, on the other hand, plunges right into child custody issues. As a mental health caretaker, she has often found herself patching up the damage divorce wreaks on the family unit rather than preventing the destruction in the first place.

"With the adversarial attorney, children often end up in a war zone used as pawns," she says. "Both (my husband's and my) feelings were that, in truth, it probably wasn't divorce that was killing the kids. It was the process people used that was kil-

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ling the kids, and ended up making people real enemies so they could no longer provide proper parenting."

Court-handled divorces are based on a contract disagreement, Ruman says. "There is a winner and a loser, and the whole notion was to find out who was going to win and who was going to lose. The problem with a winner/loser situation in a family dispute is that there are no winners because everyone loses."

Leonora Treglia believes couples with children invariably find themselves continuing relationships with their ex-spouses. Mediation, with its emphasis on negotiation and communication skills, helps those couples "handle situations that come up after the divorce. It not only helps them to go through the divorce process, but enables them to deal with anger. It helps them get past that and on with their lives."

While many professionals embraced mediation because they saw it as a saner alternative to extended court battles, each approaches the process differently.

Ruman relies on a "gender balance" in her sessions — having both a male and female mediate the agreement. Like the Treglias, Ruman works with both an attorney and mental health professional in each mediation.

"You need a team approach," Larry Treglia says. "Lawyers are not trained to be psychologists. There are both emotional and practical factors that need to be dealt with (in a divorce)."

Mosten, on the other hand, chooses to use a mental health professional only if he senses a "family with a high degree of emotion; for instance, explosive child issues." But all three agree that each party in mediation should have his own attorney, someone to review the agree-



ment after it is worked out. As in other divorce decrees, mediated resolutions are enforced by the courts and take time to revise.

Ruman also finds most couples will stick to an agreement they have helped negotiate more than if it were a court-mandated one.

"We want people involved as much as possible in their own agreements. They are the ones who will have to live with them," she says. "The more people participate in shaping their agreements, the more they are willing to abide by them."

Mediation also has other rewards. It is less costly, often a third the cost of a traditional divorce. And settlements don't depend on a court calendar.

While mediation will not take over the divorce arena, it is a valuable alternative for many couples. Kuehl points out that about 35 percent of divorcing couples settled their own divorces before mediation became vogue. "Now, the fact is, 30 to 35 percent of the couples divorcing will be capable (of doing) mediation. Not much has changed. People who can mediate their divorces will do it."

Mosten says he finds about one out of every three couples he counsels will opt for the traditional divorce process. As head of the Mediation Institute of America, Mosten doesn't see mediation as a "cult." It is not a cure-all either, but a very legitimate and viable alternative. Most people need assistance and a buffer. An attorney can offer that. But many more want to take control of their own lives."

Adds Ruman, "The disadvantage is that you are a party to your own divorce. It requires you to become a participant. The good news is you'll be better for it at the end." OC

*Shelley Helton's last article for Orange Coast was on surrogate parenting.*



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## OC OUTSIDE

# OC's Secret Garden

By Sharon Cohoon

Prime Corona del Mar property housing nothing but plants and dusty old documents? Sounds unlikely, but that's just what Sherman Library & Gardens has managed to accomplish. The complex covers the entire city block between Dahlia and Fernleaf on the ocean side of Pacific Coast Highway — one of the busiest stretches on the coast. Hemmed in by exclusive residences, luxury shops and chic restaurants, more than two acres of prime beach property have been set aside for a botanical garden and a historical research library.

Johnann Jones, chairman of Sherman Library & Gardens Advisory Board, calls the complex "a little oasis in the middle of a fast-growing metropolis." But it's a refuge, sad to say, that goes unnoticed by many of the motorists hurtling by. Concentrating on the fierce traffic, distracted by the glints of glamor from the shops lining Coast Highway, drivers rarely notice the modest exterior of Sherman Library & Gardens.

Adobe-like walls and weathered wooden fences completely surround the complex, leaving few clues to its interior. But once inside the Gardens, these same walls provide welcome peace and privacy. After driving the busy Coast Highway, the interior is noticeably cooler, calmer, quieter.

The herbaceous annual and perennial color gardens are the most popular attraction in the Gardens, according to Director Wade Roberts. There are three major flower beds, each replanted at least four times a year. Sun-loving species such as marigold, salvia, and ranunculus are planted in the Central Patio and Sun Garden. During the Christmas holidays the Central Patio is a theatrical

display of traditional red poinsettias. The Tea Garden, perhaps the loveliest spot in the whole complex, is planted with the shade-loving species — fuschias, impatiens, begonias, and primrose. The area is sheltered by a lattice and by wisteria vines, bordered and canopied in blossoms, and set off by a blue-tiled fountain sparkling in a patch of sun in the center court. It is a pleasant spot for lunch, which is served on Saturday, Sunday, and Monday from 10:30 a.m. to 3:00 p.m.

The Changing-of-the-Color may be the most popular attraction in the Gardens, but the permanent collection has its fans, too. Within the 2.2 acres you'll find a cactus and succulent garden, fern grotto, shade specimen terrace, rose garden, herb collection, and tropical conservatory — something for every taste.

You'll also find the Sherman Library, if you look carefully, tucked unobtrusively into a corner beyond the cactus. The purpose of the Library, according to Director William Hendricks, is to provide research material for the study of the phenomenal development of the Pacific Southwest, an area that has undergone an astonishing transformation in the past hundred years. "A transformation," says Hendricks, "perhaps without parallel in the history of the world."

"The Sherman Library may be one of the best collections of materials on the Pacific Southwest in the country," says Jonas "certainly it is one of the very best in California." The creation of the Library stemmed from a decision to preserve the business papers of Moses Hazeltine Sherman and his associates; the rest of the complex evolved as a result. Though the Library now contains more than 15,000 books and pamph-

## The Changing-of-the-Color may be the most popular attraction in the Gardens.

lets and 300,000 papers and documents, the Library's premiere collection, the Sherman papers, remains its heart.

A few highlights from Sherman's career show why his papers remain so important.

Sherman was one of the pioneers instrumental in transforming the Pacific Southwest. When Sherman first laid eyes on it, it was an arid, empty, isolated land. But the General, as Sherman preferred to be called (Sherman had been Adjutant General of the Arizona Territory), envisioned a population living in an idyllic life here. Water and reliable transportation were all that was needed.

Sherman began with transportation. He developed a number of electric railways in California, the most influential of which was the Balloon Route from Los Angeles to Santa Monica, later purchased by Southern Pacific and converted to the famous Red Car system.

The water was supplied by the Owens Valley Water Project. However, Sherman did serve on the Board of Directors of the Los Angeles Water Commission during the formation of this project and exercised his influence to get the project off the ground.

Sherman was also one of the early large-scale land developers in the Pacific Southwest. Hollywood and the San Fernando Valley were his land syndicates' biggest successes. A huge sign was erected to advertise the foothill project, Hollywoodland. The "LAND" is now missing, but the remainder is the famous "HOLLYWOOD" sign. Sherman Oaks and Sherman Way memorialize the General's permanent effect on the Valley when more than 47,000 acres went into development.

In brief, Sherman was in his time what is now called "a mover and a shaker," and he corresponded with other influential people of his era. His papers will provide insights into the transformation of the Pacific Southwest for generations of historians to come.

When he died in 1932, the General left behind a lot more than papers; he left behind an estate worth several million dollars. Due to his habit of always being one or two projects ahead of himself, however, the General also left behind sizable debts. Because the bulk of the estate was in land and not easy to liquidate (especially during a depression), Sherman's successor faced a formidable challenge.

Fortunately the job was left to Sherman's long-time personal assistant, Arnold D. Haskell. According to Hendricks, Sherman urged Haskell to do his best to salvage enough from the estate so that Sherman's two daughters could live comfortably. That was all Sherman expected of Haskell and all he thought would be possible, according to Hendricks.

But Haskell managed a bit more. In fact he did so well as executor of the estate that the three heirs (Haskell was named an heir as well as executor) felt secure enough about the future to disperse their excess funds to charities through the Sherman Foundation. Created in 1951 by the three heirs, this philanthropy dispersed funds to a variety of causes until 1965.

"It was then," says Hendricks, "that Mr. Haskell decided he wanted the Foundation to leave its mark, to create something lasting with the remaining funds."

It was at this time that the idea of creating a historical research library took shape. Sherman Library & Gar-

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dens was created the following year. Haskell's second office in Corona del Mar — a homey, hand-built adobe — was converted into a Library, and the office grounds became the first section of the Gardens (now the Tea Garden).

A modest beginning perhaps, but by 1970, Haskell had acquired the remainder of the block, and Sherman Library & Gardens submitted its master plan to the City of Newport Beach for approval. By 1976 construction was complete, and the complex, with only minor changes since, took its present form.

More than \$2 million was spent creating this "little oasis," and the double-digit inflation of the Seventies further depleted the Foundation's funds. "While it had always been Haskell's intent for the complex to be publicly supported eventually," says Hendricks, "the bite of inflation brought about this eventuality much sooner than anyone anticipated." Haskell was not able to complete the transition of Sherman Library & Gardens into a completely publicly supported organization before his death.

According to Jonas, Chairman of the Board, their first action was to change the status of the Sherman Library & Gardens from an operating foundation to a public charity, thus making it more attractive for certain donors.

The next step, says Jonas, was the creation of the "Friends of the Sherman Library & Gardens" program. The number of Friends has grown from 18 members in its first year to approximately 2600 today. To increase exposure to the Gardens and to act as an incentive to membership, a gourmet luncheon program was initiated.

Anyone who has dined in the Central Patio would agree. Like the rest of the complex, the architecture



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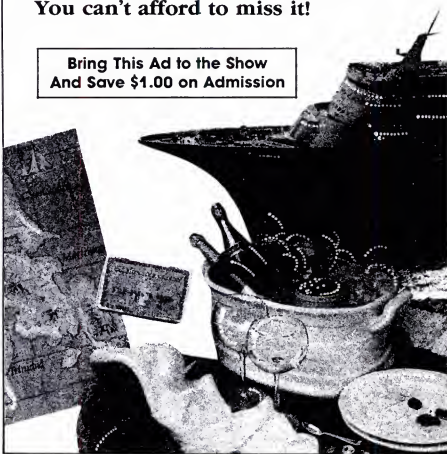
Contributions from the Friends program currently provide approximately 50 percent of the annual operating budget of Sherman Library & Gardens (\$425,000 in 1984, according to Roberts). The balance comes from the proceeds of The Spur & The Rose, the fund-raising gala held on the grounds each August 10-15).

Fortunately, the last few years have been good ones for Sherman Library & Gardens. It has been meeting its operating expenses entirely from public support. But only by keeping staff trimmed to the bone, according to Jonas, and by relying on a host of dedicated volunteers.

Yet there is also reason for concern. Costs continue to rise and the number of Friends, though still growing, is leveling off. Also, the majority of Friends are in either the \$35 minimum or the \$20 student/senior citizen category, according to Hendricks.

Directors Hendricks and Roberts hope to achieve a significant improvement in Sherman Library & Gardens' financial condition before they retire. "And none of us is getting any younger," Hendricks points out. The best solution for the dreaded deficit, believes Hendricks, is to actively seek out endowment funds — funds from which the interest could be drawn and used for operating costs but the balance of which would remain perpetually in trust.

*Sherman Library & Gardens is located at 2647 E. Pacific Coast Highway, Corona del Mar (673-2261).* **OC**



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# The Sharkey System

By Scott Hays

Do you know how to tell the difference between a real emerald and a fake one?" Jack Sharkey asks, his eyes lighting up like a pair of phosphorescent marbles. "You hold it up to a hot flame and if it blows up it was the real one." He chuckles. "It's a hell of a test for an emerald."

Testing emeralds was the only research local playwright Sharkey ever did as a writer. The information was intended for a novel that never got published. Not much of his work ends up unpublished.

Sharkey's short science fiction stories, novels and plays—a respectable body of work—is a result, he says, of being a compulsive writer who "caught the bug early in life." He claims nearly everything he has encountered in life has gone into the old memory storage tanks and has come out a story.

So far that adds up to 52 published plays, three novels and who knows how many short stories. His lifetime ambition is to be the most published playwright of all time.

"I've already passed William Shakespeare. He had 36 plays, I have 52," says the 54-year-old Sharkey. "George Bernard Shaw had a little over 60 and the French farce writer (Georges) Feydeau had a little over 70. Well, they're all dead and not writing anymore. I'm closing in on Shaw and eventually on Feydeau. Before I die I'd like to have at least 100 plays. That would be really fun."

And fun is where it all started.

His first sale?

"Yeah, sure. You tend to remember those things," he says. Sharkey's impeccable memory for detail makes his conversation as interesting as reading one of his short stories. He sits at the dining room table of the Mission Viejo home he

shares with his wife Patricia and their children and reminisces. If his well-manicured hands aren't lighting another thin, brown cigarette, they are folded as if in prayer. He is a devout Catholic, with an Ernest Hemingway build, stringy, almost greasy, hair and a small gray mustache that covers the upper lip of his otherwise baby face.

"I moved to New York in 1958," he recalls. "I don't know why, everybody just figures that's the thing to do. Anyway, in November of that year I made my first sale. It was something called 'The Arm of Enmord,' a science fiction-horror thing I sold to *Fantastic* magazine. The work's been steady ever since."

In 1958, when Sharkey took "the plunge" and moved from Illinois to New York, it was still possible to be a starving writer without actually starving. He rented an \$11-a-week flat in a home that had been turned into a half-dozen or so small bed-sitting rooms. He budgeted \$25 a week for himself—\$11 for rent, the rest for cigarettes, food and typing paper.

"That's all I was doing, sitting in that room writing," he recalls. "I wouldn't go through it again, but at the time it was great fun. Everybody in that building was somebody trying to get someplace in the arts. We had singers, dancers, actors... that apartment was something else."

Sharkey remembers vividly how, when his savings had dwindled to \$5 and he was ready to hock his typewriter and move back home, he walked over to the neighborhood church as a last resort and prayed: "Look! I have all this talent and I want to get somewhere with it. If I don't make a sale soon... All I want is to be a writer. Can't You do

## "I've already passed William Shakespeare. He had 36 plays, I have 52."

something about it?"

He remembers walking back to his room to find the phone ringing. It was his agent. Sharkey had made his first sale.

"Everybody but my mother said I was out of my mind for doing this," he says. "But then everybody jumped on the bandwagon after my first sale. It was probably an insane thing to do - moving to New York to become a writer - but I felt I could do it. I was going to give it a year.



Photo by Jamie Nestor

I made my first sale before my year was out and the work hasn't stopped since."

Sharkey's penchant for writing is so strong he often writes under pseudonyms (Rick Abbot, Mike Johnson, Monk Ferris), much as horror master Stephen King has done.

"People seem to get suspicious if you turn things out fast," he says. "I read where Michener takes four years to write a book. It really doesn't take that long. You figure your average play is about 75 pages, if you write five pages a day - which isn't that much - you have a play in 15 days. I've been fortunate, things

under my pen names are doing well, too. My biggest thing right now, under my Rick Abbot name, is a play called *Dracula: a Musical?* Everybody's doing it."

(A few of his more popular plays include *Here Lies Jeremy Troy*, *Saving Grace*, *The Creature Creeps*, and *The Murder Room*.)

Artistic success, however, didn't always mean financial success. Before becoming a full-time playwright in 1975, Sharkey worked a year as an assistant editor for *Playboy*, then spent 11 years as an editor of Allstate Insurance company's publication *Aim* (later known as *Good Hands*). It wasn't until late 1975 that a royalty check pushed his year's writing income beyond his full-time salary at Allstate.

"Of course what happened the next year was that my income was cut in half because I had quit Allstate and the checks weren't coming in any more," he says. "But it's now very, very good, the income. It's still a rollercoaster, though."

Sharkey thinks the key to his success as a playwright is that he's written so many plays, "somebody is always doing one somewhere."

"The only place I haven't been produced," he claims, "is the Antarctic."

So does a man who is a self-proclaimed "writing machine" ever get writer's block?

"Not for more than a day," he says, "and sometimes I think that's more mental fatigue than anything else. Mostly, I'm compulsive about writing. I enjoy doing it and nothing is nicer than enjoying something and getting paid for it, too." ☺

Contributing editor Scott Hays' profile of mystery writer Maxine O'Callaghan appears elsewhere in this issue.

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## PROFILE

# Introducing Mrs. Autry

By Katherine Tomlinson

Mrs. Autry keeps a low profile. There's already one celebrity in the family and one, as far as she is concerned, is enough. Just as well she feels that way, because who could compete with Gene Autry anyway? His life story reads like a Horatio Alger novel: Boy buys \$8 guitar from Sears Roebuck and finds guitar and fortune as Hollywood's "Singing Cowboy."

So Mrs. Autry remains private in public. But for those she sees every day, Jackie Ellam Autry is a known quantity. To the employees of Anaheim Stadium — whom she greets by name as she makes her way to the box where she'll watch her team, the California Angels, whip the Royals 7-1 on a cool September night — she is the boss' wife.

To the people she deals with in everyday matters, she is a savvy 44-year-old businesswoman who worked her way up from switchboard operator to Vice President/Manager of Security Pacific Bank.

And to the occasional reporter she entertains, she is a cordial, if wary, subject, doling out personal details sparingly. She is from New Jersey — location unspecified — and spent her winters sledding and ice skating and her summers swimming and fishing. She moved to California in 1959 to attend college and wound up working for Security Pacific instead. She met Gene first as his banker. They began courting after the death of his first wife, Ina Spivey Autry.

Jackie had known Gene almost 20 years when they began dating. "People ask me what it feels like to be married to a legend," she says. "I've never thought of Gene as a legend. I thought of him as a man — a nice man — and a customer, at that point in time. When we started dating, I realized that he was nicer than

I had ever imagined."

According to Jackie, Gene's reputation as a good guy is more than leftover hype from his days as the singing cowboy. "He's a very honorable man," she says of her husband, "a very sweet, sensitive, gentle person. And I think that's why there are so many people who would like to see Gene have a winning team. Everybody still thinks of Gene in the white hat. And he really is a white hat person."

Jackie Ellam married Gene in 1981. As Mrs. Autry, she is a working partner with responsibilities throughout the assortment of business interests that comprise the Autry financial "empire." From her offices at KMPC in Los Angeles, Jackie directs a number of projects — everything from the management of their hotel in Palm Springs to the building of a Western Heritage Museum.

Within the Angels organization, Jackie sees her role as that of an expediter. "At the beginning, I felt the position of vice president was just a position on the board," she says modestly, "to give advice where needed — if ever needed — in the area of finances or marketing or things that were really related to my past career in the banking business."

"Most recently I've worked closely with (V.P. of Marketing) John Hayes because that was one of the areas that I enjoyed when I was in the banking business — selling the product."

Right now the building of the Western Heritage Museum has top priority on Jackie's list of projects. The City of Los Angeles has donated land for the site in the Griffith Park area, adjacent to the Los Angeles Zoo and Travel Town. Current plans call for completion of the museum — "built, artifacts in and so forth" — in

"Gene really is a white hat person."

the next two to two and a half years.

"I think it's a very positive thing for Los Angeles," says Jackie, who describes the museum as a place for people to learn about both the factual and fictional west. The exhibitions planned for the 100,000-square-foot building will date from the mid-1800s ("when you had all your outlaws and your gunslingers that we all kind of grew up on") through 1910.



Photo by Figge Photography

When finished, the Western Heritage Museum will have no peer in the world. "This is a professional venture," Jackie says. "This is not a small mom and pop museum."

As for future projects, Jackie is taking it one year at a time. She needs to go back to Palm Springs soon, she says, because her mother lives there and "because we have a home there, and a hotel that has to be run, and, of course, spring training takes place down there."

When asked to speculate on her role in shaping the next 25 years of Angel history, she gracefully sidesteps the implicit question of how

she plans to run the ball club when her husband dies. Since Gene is her senior by more than 30 years, it is a question she has heard before, often. "When you talk about strategy, I think every year's a new year," she says.

For the long term, she favors developing the Angels' farm team players and "opening an opportunity to them to stay with our organization as opposed to perhaps trading them away as has been the practice in the past.

"But," she adds, reluctant to upstage her husband, "that is a policy that is normally set by my husband and by Mike Port, the general manager of the club. If they ask my opinion, I tell them, whether they follow it or not, I don't know."

While some die-hard chauvinists might balk at the idea of a woman eventually directing the strategy of a major league sports team, Jackie doesn't feel that being a woman undermines her credibility at all. For one thing, she says in a tone that indicates she thinks the issue is absurd, "once you've been in a business environment, it's fairly easy to adapt yourself to a new environment.

"People are willing to accept women in many roles that they haven't been in, including sports," she adds. "I would say that probably four or five years ago there was a problem, but there's always a problem when a woman goes into a new area that the general public is not accustomed to."

Whether or not the general public will accept Jackie in her role as heir apparent to the Autry empire is a matter of avid speculation in some quarters, but the final decision won't be made unless or until Mrs. Autry decides it's time to maintain a higher profile.

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## OUT OF THE PAST

# OC's Cloak and Dagger Past

By Tom Moon

What did Orange County have in common with Sri Lanka; Potomac, Maryland; Hsian, China, Calcutta, India; Fairfax, Virginia; and Washington, D.C.? They were the seven training assignment and assessment offices of World War II's O.S.S. (Office of Strategic Services), precursor to today's C.I.A.

It was late June, 1945. The sentry outside a gate leading to Santa Ana's Army Air Corps Base walked his post in a military manner. Just behind him stood the large red and white checkered water tower servicing the facility.

Two shadowy figures watched from behind nearby shrubbery. They were small Oriental men in plain khaki clothing. They moved silently toward the water tower carrying suspicious gear. At the far edge of the tower they stopped, then strapped several pounds of "explosives" to one of the supports. Just as silently they disappeared.

From a car parked nearby, two O.S.S. agents watched in silence. Checking their watches, they waited five minutes, then moved south on Harbor Boulevard to a prearranged point to pick up the two "saboteurs." The two Koreans were assassins being trained for similar missions in their native land. Their mission to "destroy" the water tower was scored successful.

During World War II, Orange County was the scene of many such mock missions. More than 50 Koreans, taken from P.O.W. Camp McCoy, in Wisconsin, were hustled to their Catalina Island Training base. Their recruitment was a conspiracy among the O.S.S., the Camp McCoy Base Commander and the U.S. Attorney General. Korean O.S.S. Agent Alex had been put inside the camp to evaluate the many

Korean prisoners who had been pressed into fighting for the Japanese but readily surrendered when they got the chance.

When Alex found a prisoner whose intelligence, spirit and — especially — hatred of the Japanese warranted special attention, he would signal one of the guards by pulling his left ear as he talked to the prospect. The guard would notify the Base Commander. The prospect would then be called in for some minor infraction of camp rules and Alex would offer him a proposition: go into Korea as an O.S.S. agent. No one ever turned the chance down. O.S.S. would then make arrangements for the prisoner to "escape." To keep the record straight, the prisoner's disappearance was officially reported to the International Red Cross as an authentic escape. The man was then spirited to Los Angeles and put in a bugged room in the Biltmore Hotel. For several days he and the others had their conversations evaluated to uncover actual feelings and beliefs. When O.S.S. was satisfied they had a viable prospect, he was transferred to the U.S.S. Catalina Base at Tyon. Agents who were to work in the Pacific came under the jurisdiction of O.S.S. personnel in the Capistrano Beach Club House. The local O.S.S. Headquarters and supply was in Newport Beach. High-speed launches were used to take agents to their camps on Catalina Island.

At this point O.S.S. did its bit with forgeries of U.S. passports and other necessary documents. The entire mission, termed "Operation Napko," was under the command of a former Newport Beach policeman, Col. Carl F. Eifler. Eifler, subject of the book, *The Deadliest Colonel*, was — and is — a living legend among



## Orange County was the scene of many mock missions during World War II.

espionage and covert operations agents. He formed the first O.S.S. group (O.S.S. Detachment 101) to go into action against the enemy. It was the only O.S.S. unit ever to receive a presidential citation. Serving in the Burma area, it achieved the highest loss-kill ratio of any unit in American military history.

Eifler nearly carried out the request of Gen. Joseph Stilwell to assassinate Generalissimo Chiang Kai-Shek, but the operation was called off at the last minute. Following that, Eifler agreed to take a group into South Germany to kidnap their top atomic scientist, or at least kill him. Fate intervened, the Manhattan Project gave America the bomb first, and Eifler's almost certainly suicidal mission was aborted.

The great kidnapping plot was terminated by General "Wild Bill" Donovan, O.S.S. Commandant, on the crowded streets of Algiers. "Eifler," he had said, "with the termination of this mission you now have two choices. The first would be to go under Gen. Douglas MacArthur to prepare the Philippine Islands for his invasion. The second would be your original plan to go into Korea and foment a revolution. With the MacArthur plan you would no longer be under O.S.S. but rather Army Command." It took no time at all for Eifler to respond.

"General, I'll take Korea. When do I start?"

The merger of Eifler and O.S.S. was, as one would expect, highly unusual and controversial. In the early days of the war no theatre commander was willing to accept O.S.S. personnel. The bill to kill the fledgling organization was stalled on President Roosevelt's desk. While no one had the nerve to remove it, one O.S.S. agent did move it to the

bottom of the work stack each day, which bought the organization some valuable lobbying time. In the meantime, O.S.S. found out one theatre commander would accept a group if it was headed by Col. Eifler. This was General Joseph Stilwell who knew Eifler from his days in San Diego. He had encouraged Eifler to keep watch on the Japanese military personnel in Tijuana in 1934 when everyone else laughed at Eifler's reports and theory.

Eifler was now stationed in Honolulu, but his Commanding General refused to release him, saying he was too valuable in commanding the local P.O.W. camp. The Secretary of War immediately sent a telegram saying that Eifler was to be released immediately. Wisely, the General acquiesced and Eifler became the property of O.S.S.

It was only later that Eifler found out the telegram was a forgery. The Secretary of War had been out of the country at the time but O.S.S. felt it was worthwhile to "borrow" his name. Eifler delights in saying the first O.S.S. unit, as well as his first assignment, were both based on a forgery. It proved to be prophetic in not only his career but the entire organizations.

Eifler, a 280-pound bear of a man, used his bullhorn voice and great strength to intimidate everyone in his path. One night in 1972, while on duty as a Newport Beach patrolman, he stopped a car on the beach carrying four suspicious-looking men. The men were astounded Eifler would do such a thing when he was working alone. They turned out to be U.S. Customs Agents who were so impressed with his daring they asked if he would be interested in becoming a federal agent. Eifler was intrigued with the idea and re-


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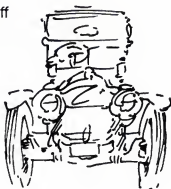
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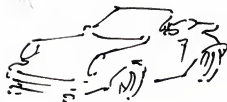
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signed in 1928. Working with the U.S. Border Patrol, he observed smuggling tactics he later used in covert operations such as Operation Napko.

His unique methods, including the mixing of agents in command, was most irritating to the other officers. Still, it was Eifler's belief that the man most qualified for a particular mission should be in charge — whether it was a West Point graduate holding the rank of colonel or a corporal.

Eifler's goal with Operation Napko was to return the Korean agents their homeland. They were to send out intelligence, build their base, recruit, and finally, foment a revolution. The revolution was intended to tie up Japanese troops in Manchuria so they could not return to Japan to fight against a planned U.S. invasion of the Northern Islands.

When Eifler's plans for Napko were given to the authorities, they were complete down to the last spoon. They contained charts of the coast lines, photographs, natural obstacles, tides, topography, average temperatures and a wealth of other information. When it was presented to the Planning Commission in Washington an Admiral sat back and said, "This is so complete it makes all other plans look like just a scheme."

To give the Korean agents the experience of actually traveling by submarine, O.S.S. designed a two-man submarine to drop them off on Orange County's shores. From there the agents would carry out their "mission," be evaluated and returned to Catalina. Two small submarines, at \$20,000 each, were ordered from a manufacturer in Connecticut.

On June 10, 1945, the two small submarines were received by O.S.S.

# Contemporary Elegance

The first test run to Newport Beach took more than five hours because of problems with the carburetor. Subsequent runs reduced the time to three hours. The subs could bring only one agent ashore at a time, but they were valuable in providing actual experience with travel in a small, confined area. The greatest value of the exercise, however, was in entering the Newport Beach Harbor and the more heavily guarded San Pedro Harbor.

Eifler decided not to alert America's coastal defenses to his training exercise. If any Koreans were captured or shot it was simply the fortunes of war, and a risk he felt had to be taken. Eifler did warn Coast Guard Admiral Towl that he was planning to infiltrate Orange County with some foreign agents and suggested that if any were captured, it might be wise for Towl to contact Eifler to "save embarrassment all the way around."

The American O.S.S. agents kept a close watch on the security forces patrolling San Clemente and Newport Beach. These included men on horseback and K9 dog patrols. In addition, Navy blimps had to be considered. There was a danger an air patrol might see the submarine and bomb it.

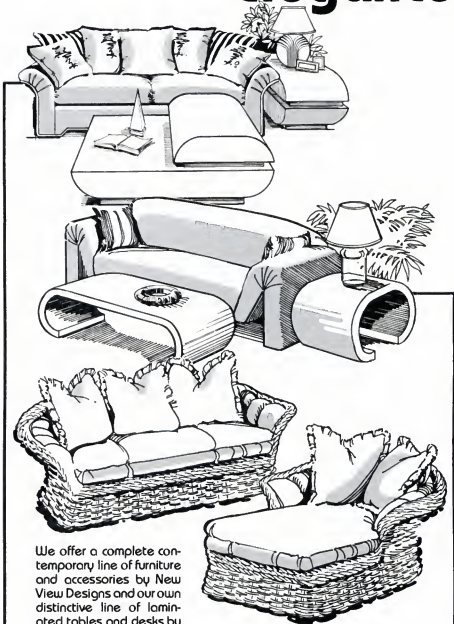
"That's a chance my men will have to take," Eifler said.

None of his landing operations were ever discovered.

Specific buildings, bridges, bus stations and trestles in San Clemente, Newport Beach, Costa Mesa, Garden Grove, Anaheim and even Fullerton were selected as "targets" of the invading Koreans.

Often the agents rode public transportation into Los Angeles and checked into the Biltmore, a hotbed of O.S.S. activities.

On the hotel's roof was an illegal transmitter. The Koreans were to



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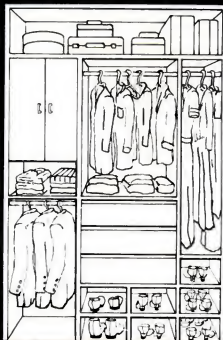
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## OUT OF THE PAST

send and receive messages from there to Canada as practice for their return to Korea when they would have to handle communications over a 1500-mile area – either to North China or the Philippines.

Agent Kim, together with two of his colleagues, followed his orders implicitly. The men rode the big red car into Los Angeles from San Pedro. They proceeded directly to the roof of the Biltmore and began sending their message, where they were discovered by the head of the hotel's security. Fortunately, he was a former L.A. police captain who knew Eifler and chose to report it to him. The Koreans were told they were officially "dead."

In mid-August Eifler declared his men ready for action. He traveled to San Francisco to meet with General Donovan. The two were then to fly to Honolulu to meet with Nimitz. He put the Koreans on alert, restricting everyone to the camp at Catalina. On August 5th, Eifler had a last evening with friends in San Francisco. He was to leave the next day. The Koreans were to follow two days later. The next day he awoke to stunning news. At 9:15 that morning, Japanese time, an American superfortress had dropped history's first atomic bomb on bustling Hiroshima. Sixty percent of the city's built-up area simply disappeared.

Eifler was instructed to remain in San Francisco. Three days later a second atomic bomb fell – this time on Nagasaki.

With no immediate word of Japanese intentions, Eifler was told to proceed with Napko. Then came the big announcement – Japan had surrendered. The invasion that might have brought as many as 2,000,000 deaths would never be.

Two days after the Japanese surrendered, Eifler returned to Orange

County to wind down his operation. He withdrew records of his agents from the San Clemente Club House and gave final orders to his men in Newport Beach. Then he went to Catalina to tell the Koreans what would be happening to them.

First he would have to go to Washington to clear them. He had to explain how they came to be "escapees" and in possession of stolen and forged U.S. passports and other documents.

He flew to Washington immediately to seek advice from the Attorney General on how to explain the "escapee" situation to the satisfaction of the International Red Cross as well as an irate State Department.

The Attorney General greeted him warmly, congratulating him on his war record. Eifler then brought up the conspiracy with the Koreans.

"Colonel Eifler," the Attorney General said, "I know nothing of Koreans or escapees or forged U.S. documents. It appears you have a problem. I wish you luck in solving it. But for now I am very busy so please excuse me."

He picked up a file and began reading it. Dismissed, Eifler quickly left the room.

Now it was back to utilizing O.S.S. skills and contacts. He arranged for the Koreans to be smuggled back into their own country. That would have solved part of the problem, if one of the Koreans had not remained behind to seek U.S. citizenship. When the Korean proudly showed the State Department his passport, compliments of one Colonel Carl Eifler, O.S.S. Eifler's presence was suddenly, urgently in demand.

"Colonel, as a federal officer you know this is a major violation of the law . . . this forgery of passports. Why did you do a thing like this," an incredulous State Department of-

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## OUT OF THE PAST

ficer asked.

Eifler was not in the best of spirits at this point. He leaned forward across the desk. "Let's put it this way," he growled. "I didn't think I'd come out of this one alive, nor did I think any of the Koreans would. But we did and we're here now. What do you propose to do about it?"

The official looked about frantically, seeking some sort of response to this most unusual man. There was nothing he could do.

"Colonel, are there any others like this?" he asked, holding up the passport.

"Yes, sir, there are many more," Eifler replied.

"Will you help us clear them up?" Eifler nodded in agreement. "I'd be glad to."

He then produced a lengthy list of Koreans, with a small stack of passports. The official looked in both horror and amazement as he counted out 52 of them. "These are all of them," Eifler said. The problem was solved.

Following that encounter he was called in by the Air Force who wanted to talk to him about some missing aircraft. It seems many light planes had in some mysterious manner wound up with his unit in Burma. Ten of the planes were unaccounted for and the Air Force wanted to know where they were.

"If you'll bring me a map of North Burma, I'll show you where each one lies," Eifler told them.

"Do you mean they all crashed?" "Every damn one of them. We weren't flying a Sunday school picnic you know." Eifler didn't add he had crashed three of them himself.

At war's end Eifler was hospitalized with a brain injury he had suffered putting a group of agents ashore in violent surf in Central Burma in 1943. Afterwards he re-

turned to customs duty in Honolulu. But the tension that had held him together was now gone. He began deteriorating and seeing Japanese everywhere. One night in Honolulu he got in a violent fight, severely injuring four policemen. He was put in a padded cell and termed incompetent.

But Eifler's inner strength was to prove as great as his physical strength. He trained the undamaged side of his brain through self-hypnosis. Using a wire recorder, he began classes at Jackson College in Honolulu earning a Bachelor of Divinity degree. He then went on to earn a Doctorate in Psychology from the Illinois Institute of Technology. During the 11 years of education he maintained a 4.0 average.

Today, Eifler is retired from military service, as well as his service as a psychologist in California. He lives quietly in Monterey with his wife, Margaret, a well-known painter. He often visits Orange County.

When the soft warm winds of the summer blow across the beaches and fields of Newport Beach northward into the rest of the county, there are still memories — perhaps visions — of small silent Koreans stalking imaginary targets in a deadly game.

Fortunately they never had to be put at risk. OC

Tom Moon lives in Garden Grove. This is his first article for Orange Coast.

Orange Coast Magazine is actively soliciting manuscripts for the "Out of the Past" column. Queries should be directed to the attention of the editor, Orange Coast Magazine, 18200 W. McDermott, Suite E, Irvine, CA 92714. No phone inquiries, please. Length should be between 2000 and 3000 words. Photographs should accompany manuscripts whenever possible.

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# Checking Out Bank Policies

*By Michael J. Migan*

Paul Perdue probably thought it was going to be just another day when he set about the daily routine of opening his mail. Little did he suspect that what he found in one envelope seven years ago would change the banking industry and save its customers more than \$100 million a year.

Perdue was a college student supporting himself by collecting the income from some rental units. One of his tenants gave him a check that she thought was good because she had just deposited a check given to her by her estranged husband. Perdue deposited the funds into his account at Crocker National Bank and wrote a check against them. A few days later, Crocker Bank notified him by mail that his check was being returned to him marked "Non Sufficient Funds," apparently because his tenant's check (and her husband's check) was no good. The bank advised Perdue that it was charging him \$6 for his mistake.

One of Perdue's instructors was Gary Near, a hard-hitting attorney who was accustomed to waging war against institutions like Crocker from his offices in San Francisco. Near and his co-counsel Stephan Kaus were responsible for the case decided earlier this year wherein the Bank of America was required to pay back \$25 million (and possibly another \$50 million) to a vast number of its past customers who had dormant accounts with it. This money represents the interest and charges that the bank withheld from the accounts month after month until the accounts were totally depleted.

After discussing his problem with Near, who agreed that the \$6 charge was exorbitant, especially since under the circumstances Perdue was

blameless, they decided to do something about it.

Near commenced a class action suit against Crocker National Bank, alleging, among other things, that the bank engaged in unfair and deceptive practices in charging such an outrageous amount for NSF checks when it only costs the bank 30 cents to process such checks. Near also sought an order stopping Crocker from engaging in such practices and for damages suffered by Perdue and others. The damages would be the difference between what the bank was charging its customers and the amount it actually cost the bank to process the checks, all of which was pure profit to the bank.

A class action is a type of suit where there are an indefinite number of unnamed individuals (the plaintiffs) who are seeking relief with at least one main plaintiff in whose name the action is brought. The unnamed individuals must have suffered the same type of damage as the named plaintiff and as such, can reap the benefits of a judgment in their favor without hiring their own attorney. This is the advantage of class action suits. Also, a lot of time and money is saved by the judicial system by deciding the matter once instead of conducting numerous trials based on the same facts.

The class of plaintiffs in this case was all of Crocker's customers and anyone who paid an NSF charge to Crocker. Although not all of Crocker's customers have paid NSF charges, they were joined in the action to protect them from being assessed any such charges in the future.

Crocker requested that the action be dismissed and San Francisco Superior Court Judge Ira Brown a-

greed with Crocker that Perdue had no cause of action against the bank. The court took notice of the fact that Perdue and others already made similar attempts to sue Crocker and other banks previously without success. Judgment was granted in favor of the defendant, Crocker National Bank, without the matter even going to trial.

Next stop: the Court of Appeals, which upheld the judgment, and the California Supreme Court.

As previously noted, Near was assisted in this case by Stephan Kaus, who is the son of Supreme Court Justice Otto Kaus. Near characterizes Kaus as one of the best and brightest attorneys he has known, "with his father's brains and his mother's wit." Justice Kaus naturally could not decide this matter without appearing to favor his son's clients and so did not participate in the decision.

In what Near called "a smashing victory for consumers," the Supreme Court on July 18 of this year decided that the case had merit and reversed the decisions of the trial court and the Court of Appeal.

One of the many questions that needed answering was whether the signature card that depositors sign is a contract that authorizes the bank to collect NSF charges from their customers. Most people probably believe that the document is in fact nothing more than a signature card.

The Court stated that the signature card is a contract that allowed the bank to collect the charges. The problem with this type of contract is that the bank could raise their charges at any time without the depositors' consent. Some may ask how it is possible that a contract with such a wide-open term can be fair to the depositors. For this reason,

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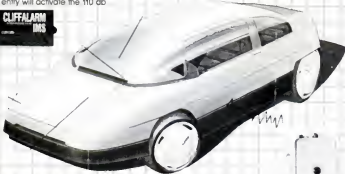
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the Court allowed the plaintiffs to amend their suit to allege that the practice of unilaterally charging whatever the bank wanted for NSF checks may be a breach of the bank's duty to deal in good faith.

The Supreme Court also felt that Perdue is entitled to a trial on whether the amount of the charges is excessive and unconscionable. As noted above, Perdue contended that the cost to the bank of processing NSF checks is a mere 30 cents and it was collecting \$6 each time a check was returned for a profit of 2000 percent. Crocker argued that the 30 cent figure is low, which the plaintiffs conceded for the sake of argument. Even if it cost the bank \$1 per check, an amount that any bank would have difficulty denying, a 600 percent profit is still seen as unreasonable. In any case, information obtained from the banking industry's own publications reveals that the industry made \$200 million in NSF fees last year. Other sources revealed that banks and savings and loans are currently charging an average of \$10 for bounced checks, with some institutions, such as Sears Savings Bank, charging as much as \$15.

Perdue and Near did not succeed in all of their contentions. They argued that Crocker engaged in unfair competition by waiving the fees that their favored customers incurred, thereby shifting the costs to those who have to pay the fees. The court stated that the arbitrary waiver of the fees is not necessarily unfair competition. However, it did give the plaintiffs another opportunity to amend their suit to include facts giving rise to unfair competition.

The Court also ruled that the plaintiffs' allegations that the charges were an unlawful penalty were not valid. By law, any charge of any type (e.g. late charges, forfeitures, etc.) that is intended to punish




the customer or borrower is illegal. The fee or charge can only be an amount that compensates the financial institution for its costs. In any case, the Court felt that Crocker was not trying to penalize its customers.

Near is anxious to have this matter decided by a jury for the obvious reason that there will be no problem finding jurors who have paid fees to banks that they felt were unfair. Should the outcome be favorable to the depositors, they will be entitled to a refund of the portion of the fees that the jury feels is excessive. Crocker's customers aren't the only ones who may benefit by this suit; many other suits involving institutions such as Wells Fargo and Bank of America were started and put on hold until this one was decided by the Supreme Court. All financial institutions will be affected by this suit, whether or not they are currently involved in a suit of their own. Those involved in litigation are required to preserve all records going back as far as 1973 in the event they lose.

This decision will not only affect the past practices of banks but we can also expect them to decide whether they will continue to charge these amounts. Look for either a reduction of the charges or a sanctioning of the current practices by the industry regulators, such as the Controller of the Currency.


Regarding the Bank of America dormant accounts case mentioned previously, the State Controller's office in Sacramento is handling the disbursement of the funds collected from B of A. Anyone who believes that they have money coming can contact the Controller's Division of Unclaimed Property at 916-322-4166 for a claim form. Gary Near asks that you send a copy of the completed form to him at 1600 Stockton Street, San Francisco, CA, 94133. OC



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# Doctor Knows Best?

By Laurence D. Wellikson, M.D.

**H**ello, this is Dr. Silver's office, can you hold please?"

Can you believe this? They don't even know who I am and I'm already on hold. I didn't even want to call in the first place but Bob said "You'd better check out that lump, just to be sure." It's probably nothing. And who is this doctor anyway?

"Are you still there? Please hold."

I'm on hold *again!* What is this music? Montavani? Elevator music? I could be dying. This could be an emergency call. No one knows if I'm breathing. I could be dead and listening to Montavani while the doctor's secretary is doing her nails or talking to her boyfriend. Well I'll show her.

"Dr. Silver's office. I can help you now."

"Yes. My name is Jane Moiser and I've got chest pain and heart disease and my GP told me to come and see Dr. Silver, because he's just the best doctor for the heart and . . ."

"Do you wish to make an appointment?"

"Yes."

"How about three weeks from this Tuesday?"

"But I'm having some problems right now. Can't I see the doctor this week?"

"Well he's very busy this week and there is really nothing . . ."

"Oh My God. It's my chest. I can't... I...can't...breathe....It's getting... darker... It's so heavy... My chest . . ." CLICK. The line goes dead.

Panic in the doctor's office.

Five minutes later I call the doctor's office back. I get put on hold again of course, but finally I get through and tell the nurse that it was just me fooling around. They eventually see the humor and relent to setting up an appointment for the

following week.

The day arrives and I've showered and dressed. I don't think that I made this big a fuss for my wedding. The directions to the office were adequate — heavy on local landmarks such as the old entrance to the hospital. But here I am in front of the usual black glass and steel 10-story medical building. Somehow I miss the hominess of Marcus Welby's house with the manicured lawn and the wooden shingle. But, I don't know, doctors in tall buildings just seem more sophisticated and well, you know, doctorly.

I find Dr. Silver's listing on the big board in the lobby, push past the beckoning pharmacy that seems to have more candy and stuffed animals and trusses on display than medications. It just seems to me that medications from "serious" pharmacies are more effective. Maybe all the stuffed animals and sunblocks dilute the potency.

Well, I'm on the elevator with a walker and a cast and an eye patch. No, I'm not wearing those things but since no one introduces themselves on elevators "especially in medical buildings" I've therefore designated my fellow travelers in the elevator by their appendages.

Dr. Silver is on the ninth floor, which gives him a great view of the smog and me the opportunity to stop at a number of floors as the walker, the cast, and the eye patch depart separately for their appointed rounds. As I approach Dr. Silver's door I see that fortunately for me, he is a medical corporation. Almost as an afterthought his door additionally notes that he is also an internist. I suck up my courage, turn the door knob, and enter. ("Into the Valley of Death rode the 600.")

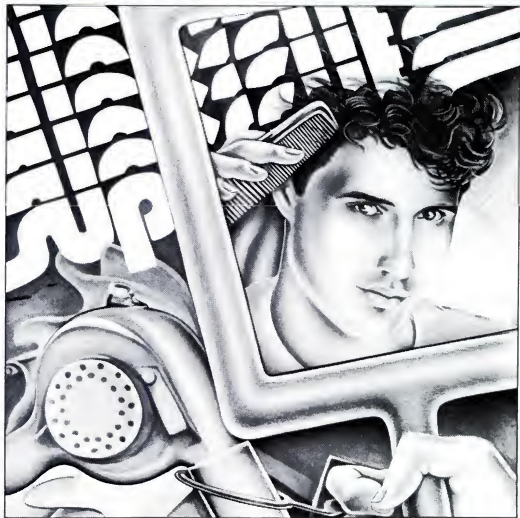
The waiting room is that chic com-

bination of your Aunt Tilly's sitting room and a Greyhound bus terminal. Of course the individual chairs are taken and only the sofa remains partially vacant. A man in a house dress or a hirsute woman sits there on one and a half seats-worth, chewing on a paper bag or eating something in a paper bag. I head for the sofa realizing that even though it could potentially seat three, never in the history of modern medicine have three total strangers occupied one sofa in a physician's waiting room. You have a greater chance of putting two patients in one hospital bed.

Some immediate thoughts first. It is always a bad sign when there is one doctor in the office and eight people in the waiting room. Could all these people have come with the patients already in the exam rooms? Am I really next? Unlikely. Second, seeing that some have brought provisions raises the hope that they have traveled long distances or suffer from hypoglycemia rather than the fact that they have been here before. Thirdly, everyone looks sicker than I feel. This means that either they were healthier at one time, but a series of office visits has rendered them infirm or I'm underqualified for this appointment. The possibility that Dr. Silver would employ skills to fill his waiting room is considered, but abandoned as too frivolous for an incorporated internist on the ninth floor of a glass and steel building.

Then I noticed the plants. You know, plants should be green. These had more brown in them than the soil and were pathetically droopy. Neglect was too kind a word unless the secretary here had the infamous brown thumb. Can you really trust a doctor with dying

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## MEDICINE

plants? Was I discouraged because the plants looked healthier than my companions in the waiting room?

I decided to go to the magazine rack. I noticed that everyone else was reading novels. Bad sign. The fact that there were some issues of *Saturday Evening Post* was discouraging, but so was the fact that the *Time* magazine in the rack had Jimmy Carter on the cover. Thoughts of fleeing leaped to my brain.

Over the next hour the cast of characters ebbed and flowed as my cell mates disappeared one by one "into the back", only to reappear 20 minutes later, not obviously improved for the time and money spent.

Finally my name was called and I felt so delighted that you would have thought that I had been accepted to medical school and not just making it to the next pit stop.

A total stranger wearing a blouse adorned with little bears and a name tag proclaiming her to be Chrissie weighed me. She was the first person other than myself to see my real weight in 20 years. "One hundred and fifty-two pounds," she announced to no one and to everyone. "Five foot, two inches tall." Things were getting worse. If she measures my bust size and sends up a flare, I'll sue.

"Now just take off all of your clothes and put this gown on and the doctor will be right in."

Here I am wearing a flimsy paper gown with enough openings to afford me no coverage, sticking to the exam table paper, staring at the door waiting for God knows who to come through. This is madness.

It then dawned on me that I should ask the doctor to see his credentials. Of course, since I was practically naked, he could already see my credentials. And now I'm waiting again. Only now I have no

magazine and no clothes. I think this is how they brainwash spies. They strip them of all their self-dignity and put them in isolation. And I was worried that I'd have to wait three weeks for this appointment.

As time went by I hopped off the table and began to investigate the weapons of torture, neatly assembled on the side table. Some were familiar, but I could think of no orifice in my body that could (or would) comfortably accommodate several of the gleaming probes. I was feeling the weight of them in my hand when the door suddenly opened.

In jaunted what I would only assume was Dr. Silver. He was in the vortex between 35 and 50 years old, tanned, successful looking, with monograms on his shirt pockets, shirt cuffs and socks, for all I knew.

"Playing with my toys, are we Jane?" Caught like a kid with her hand in a cookie jar, I slinked back to the exam table. Slinking is very difficult in a paper bolero top and paper sheet. Hey, he was calling me Jane. No introduction, no sorry I kept you waiting. I'm calling him doctor and he's calling me Jane. I'm naked and he's dressed. He's asking and I'm answering. He's looking, he's touching, and I'm paying. As Dr. Silver moves forward, thoughts of fleeing enter my head. Is that the fright and flight organ calling me? But Dr. Silver has neatly positioned himself between the door, and myself and the exam table. I'd have to leapfrog the doctor and slip into my clothes like Superman and fly down nine floors to escape.

Presented with no good choices I decided to stay and "take my medicine." How appropriate. But more of what followed later in the sequel, "The Patient Strikes Back," coming soon to a theatre near you. OC



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By Thomas Dixon



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Soaring is a sport that needs to be searched out. You won't find dealers selling sailplanes on every corner; schools teaching the Art of Soaring are about as plentiful as, say, schools teaching Polo. In fact, unless you live next to a small airport where people routinely engage in this sport, it might, for you, hardly exist at all. But if you live next to Hemet-Ryan Airport, you would be aware that soaring is alive and doing just fine.

The hundreds of take-offs and landings made by sailplanes from this small airfield attest to the popularity of the sport and the efficiency of Sailplane Enterprises, located there, at promoting an interest in it. Sailplane Enterprises itself is a cog in a much larger corporate wheel, being a subsidiary of Hemet Valley Flying Service, a world-wide company owned by Hemet's Jim Venable, provider of air tanker service for firefighting, agricultural aircraft and pilots for crop spraying, and recreational flying.

As my car crunches over the gravel driveway on this already hot morning, I see scores of sailplanes lined up along the short runway in both directions beside the little building marked "Office." They are an impressive sight, graceful even to an uninformed first-timer.

I peek inside a few cockpits and see that most are sparsely furnished: thinly padded seats with wide shoulder harnesses and lap straps fitted with big, business-like buckles; a control stick with a grip molded to your hand; rudder pedals; and a few instruments that I recognize from flying powered aircraft — airspeed indicator, altimeter, and visometer (a device that gives the aircraft's rates of climb and descent in hundreds of feet per second).

Sailplane Enterprises is run by Pete Patton, a tall and rangy man with graying hair that peeks out from under a battered Jonesy. A licensed pilot since 1949, Pete flew amphibians and transports for the Navy from 1952 until he retired, and has thousands of hours in the cockpit. He runs a taut but friendly ship now as we sit inside the small office amid a couple of neighborly old couches, a big coffee pot, and a counter full of candy, peanuts, and chewing gum.

A poster on the bulletin board among the 3x5 cards shows two pictures, side-by-side, one of the Space Shuttle and another of a sailplane in flight. Under the picture of the Shuttle the caption reads: "This is a Glider!" Under the picture of the sailplane it reads: "This is a Sailplane!"

Pete checks his schedule for the day and looks at me doubtfully. "I don't know," he muses. "Schedule's pretty full today — it's a Saturday. Best thing you can do is just sit tight. We'll try to work you in for a short ride sometime during the day."

That's okay with me since I can use the time to talk to the other patrons and the staff to find out what makes soaring tick.

"No problem," Pete says. "Feel free to talk to anyone you want. In fact," he gestures toward the door, "here comes the one person you really ought to talk to — Hoagy."

I'm introduced to an attractive blonde and her lanky husband. "Hoagy's the one who really runs the place. And this is Don, her husband, one of our towplane pilots." Pete explains that my mission here is to experience the adventure of soaring and live to write about it. She nods and says with conviction, "Don't worry, we'll get you up there

There's some pretty sophisticated weather knowledge among these aw-shucks, just-plain-folks who soar.

today."

Pete grins. "See, I told you she runs this place."

"And right now, sir," Hoagy continues firmly, "you have your first lesson of the day."

Pete gathers himself from the stool on which he's been perched and makes a move toward the door. He speaks to Don about one of the towplanes that's been having some problems. Don shakes his head and tells him it probably won't be back in service today. Pete tells him to do his best and leaves to roll out one of the trainers.

Don follows him out and Hoagy tells me, "Normally we have four towplanes. On a weekend they'd be flying constantly from 8:30 in the morning 'til dusk. Today's no exception. We'll have our usual load of pilots, plus a group of 20 patients from a local kidney dialysis center coming out for rides and a picnic, and our instructors flying with a full load of students. But don't worry," she adds reassuringly, "you're going to fly today."

I return to my car to pick up notebook and tape recorder and notice a young couple engaged in conversation nearby. From what I overhear, it is obvious that the young man is Pete's first lesson of the day.

Ken and his wife Cathy, both in their twenties, are understandably nervous and excited. Ken owns a heavy equipment company and is accustomed to operating machinery of the kind that stays firmly in contact with the ground. Now his antsy anticipation of his first sailplane lesson is mirrored by his wife, and they wonder aloud what it will be like. Also, Cathy is mad at herself: an aspiring professional photographer, she has forgotten her camera in the

confusion of getting to the airport this morning. "It's his first time, and I won't have any pictures of it," she groans.

Pete comes striding across the driveway to fetch Ken and Cathy, and all of us troop out to the flight line. He begins by asking questions of his new student and finds out the usual things: Ken has no experience flying anything, so consequently harbors a certain amount of anxiety about the airplane.

"That's the ship we'll be flying today," Pete says, pointing ahead of us. "It's called a Schweizer 2-33 and is the standard two-place trainer used most places in the U.S. today. While it may not perform like some of the more exotic ships you see tied down here, it possesses excellent handling characteristics and stability — just the thing for beginning pilots like yourself to learn the basics properly."

The Schweizer 2-33 looks like, well, a trainer. In fact, it's a bit of a tank compared to some of the fabric, fiberglass, carbon fiber composite, winged creatures populating the tie-down area. These beauties have sleek little tubes for fuselages, high vertical stabilizers, and fine narrow wings. They look delicate and speedy, with cockpits as snug as a well-washed pair of jeans.

While we wait for the towplane, Pete gives Ken as concise and clear a lecture on the basics of aerodynamics and the workings of lift as I have ever heard. It all makes sense in about 20 minutes.

The towplane taxis up, makes a wide turn, and the line boys rush to hook the rope to the towing on the front of the trainer. Pete helps get Ken strapped into the cockpit, then folds himself into the back seat, closes the canopy, and signals the



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## ADVENTURE

pilot of the other plane. Ken waves quickly as the line becomes taut; dust flies from the tug's propwash and in just a few yards the sailplane is off the deck. Pete holds the wings level while the towplane gains sufficient speed to become airborne, and soon they are growing smaller as they climb into the early morning.

Cathy and I stare after them for a few minutes, both, I suspect, wishing we were up there. I have the curious feeling I always have at airports, or train or bus stations, even in the driveway at home, when someone leaves for a long trip: those leaving are embarking on an adventure, while I must remain behind.

Back at the office, Hoagy introduces me to some of the other pilots, many of whom have come from all over the state to go soaring here. They pull travel trailers or drive motor-homes, park them along the edge of Hemet-Ryan Airport and spend the weekend flying, eating, drinking, sleeping, trading stories, bragging, bitching, laughing, hollering, tinkering with their sailplanes or someone else's, and having the best of times. They are a group of adventurers whose ages and economic circumstances range out to the horizon and back.

"Yeah," a paunchy man tells me, "Today looks like it might shape up to be pretty good. Just keep your eyes peeled at the mountains as the day goes on. You'll start seein' some Cues formin' over there."

"Cues?"

"Cues — Cumulus Clouds," he explains patiently. "Cues indicate there's heat rising and that means lift, boy. When you see those nice big puffy Cues, you head for 'em."

There's some pretty sophisticated weather knowledge among these aw-shucks, just-plain-folks who soar. A good working knowledge of the weather can mean the difference

between a ho-hum flight where it's all downhill after pulling the towline release (called by aficionados "falling out of the sky.") and the thrill of a flight where there's the sudden lift of a fat thermal rising off the desert and you're climbing with only the sound of the wind.

I look at my watch and it's nearly noon. Ken is long since back from his first lesson, has gone straight through lesson number two, and is now happily drinking a Coke while he cools out, sitting next to Cathy in a lawn chair, watching the planes go by.

Hoagy comes out of the office smiling broadly and walks over to the picnic table where I've been listening to the flying talk. "We just had a cancellation of Pete's next lesson," she says. "He'll be landing in a couple of minutes and he can take you up."

I'm stowing away my writing gear and tape recorder before she finishes the sentence. When Pete lands I walk out and meet him halfway from the flight line to tell him that I'm his next student.

"Great!" he yells over the noise of the towplanes. "Tell the boys to turn the Schweizer around. I'm going to grab my lunch and I'll be right back."

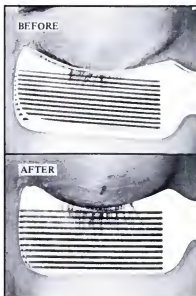
Coming back he munches a tuna on wholewheat while explaining that it's so busy on weekends, the only way for him to get any lunch is to eat while going from lesson to lesson. He and the rest of the crew have full dance cards, all right. The towplanes have been taking off every couple of minutes all morning, as quickly as the line boys can hook them up. Two of the tugs are now ailing, so a crop duster and pilot have been pressed into service from across the field at the company's agricultural hangar.

We strap in and Pete buttons down the canopy as the Piper Brave

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## ADVENTURE

taxi into position. We're connected and he signals the tug driver. The big 350 horsepower engine in the cropduster growls and he pulls us like a toy down the runway.

The sailplane docilely follows the tug as he pulls us to 3000 feet. At that altitude Pete says, "Okay, let's fire that guy up there." He pulls the red handle and we're suddenly free, making a right turn over the desert. Even before I get my hands on the stick, I feel the agility of the little ship as Pete puts us through some preliminary maneuvers.

"We should be able to locate a thermal over here somewhere," Pete says. It's a charming sensation to be able to talk in a normal tone of voice in the cockpit of the sailplane, unlike the shouting required in a powered aircraft.

We bounce over the lip of the rising column of air and I do as I'm told: stick to the left and we roll up on the left wing, ease in a little left rudder.

Then I feel it — the odd sensation of going up in an airplane with no motor. "Check the visiometer and you'll see we're climbing."

It's a thrill as we circle, riding the natural warm air elevator. Three other sailplanes join us, having seen what we've found. Pilots often come to join the fun when they spot others riding a thermal. We all orbit in the same direction according to the rules of soaring, and we're all rubber-necking trying to keep each other in sight.

I bank toward the airport and practice my straight and level flight for a few minutes until Pete says, "Let me take over for a minute, okay? And make sure you're strapped in good and tight."

He pushes the nose over in a steep dive and we quickly gain airspeed. The gentle whistle of the wind rapidly becomes an insistent howl.

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When we've gained enough speed, Pete pulls steadily back on the stick, and the G-forces push us back down in our seats. He points the nose straight up and we climb until our airspeed drops off to nearly nothing. The sound of the wind stops for an instant and Pete kicks hard the left rudder, the left wing drops, and we're pointed at the Earth again.

We repeat the maneuver, known as a wing-over, one more time: diving down to gain airspeed, pull back on the stick, then up into that mild blue sky until the speed dies and we're a moment away from a stall. Kick the rudder, left wing down, right wing comes over the top.

Pete's hands and feet work the stick and rudder with practiced ease. Your stomach hops up into your throat a couple times. It leaves your heart pounding, but it's fun – the best and freest of all roller coaster rides.

"You can take over again," Pete says. "I just wanted to show you that this ship may be a trainer, but it does have a little spunk."

Pete only takes the controls after we're in the landing pattern of the airfield. He expertly lines us up and puts the ship down in the grass.

We get out and walk together back to the office. I express my thanks to Pete for the ride and ask what, after all his years in the cockpits of various airplanes, has brought him to flying sailplanes for a living?

There's a momentary hesitation while he thinks about that one. He quickly flips back through that lifetime photo album we all keep locked away in our minds. Then he grins. "I love to fly sailplanes because it has no practical application – this is something you can only do for amusement."

OC

*Thomas Dixon's article about the weather appears elsewhere in this issue.*

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## RESTAURANT REVIEW

# A Taste of France

By Fifi Chao

In all the years I have been doing restaurant reviews I have rarely reported on establishments in Laguna Beach. That's because the city has not been known as a hot spot of restaurant inventiveness. Certainly restaurants existed just as they do in every other city, but by and large the movers and shakers in the industry set up shop mostly in the Irvine, Newport Beach, and Costa Mesa area. Now, Monique has come along, offering very good food, suave service, marvelous wines and a lovely atmosphere. Monique, in its two years of existence, has done more for South Laguna than anything that has gone before.

One recent Sunday evening as we sat on the bricked patio beneath the stars, we began our dinner with Champagne, indulging in the pleasure of sharing a few hours with friends, and taking the time to discuss the selections listed on the evening's blackboard menu. The patio accounts for half of the seating space in the restaurant — 50 diners under the midnight skies and 50 who can be accommodated in the dining rooms one level above (some tables in those rooms have ocean views).

The patio is surrounded by white walls, much white latticework and plentiful greenery. Tables are skirted in royal blue and topped with white nappery. Large airy umbrellas of blue and white provide shade at lunchtime. At night, candles glow softly on all tables, wine glasses make sparkling reflectors, and cutlery is carefully laid out. The indoor rooms are papered in a provincial pink and blue print, but linens and other accouterments are the same. All this is rather romantic.

We found that the current wine

list provided about 125 seriously selected varietals and vintages from both California and Europe. Every vintage date was named, and with blockbuster international labels priced at just two times wholesale, it was a pleasure to find several choices that would go with each item the chef was offering. We selected a 1978 Chateau du Tertre (an under-estimated fifth-growth property of the Margaux region) which was an admirable claret with delicate fruit and earth aromas that burst forth quite stylishly in the mouth.

Such good wine deserves well-chosen food so we thought carefully about the remainder of our evening. Veal kidneys with mushrooms and a very light sauce began the sequence of courses. It was pronounced a winner. An artichoke stuffed with bay shrimp in a light vinegar-based sauce was good but not nearly as great as the scallops with a garlicky overtone or shrimp in a Dijon mustard sauce. We surveyed our options and decided to try a cold canteloupe soup and a hot cream of spinach potage, the latter more serious by far. All entrees come with either soup or salad, and you can request the time at which you wish the salad to be served. We voted for after the entree.

Several fresh fish are offered each day and may include sand dabs, orange roughy, sole, salmon, lotte, halibut, shark, swordfish and several shellfish as well. In addition, preparations of provimi veal, beef and poultry may suit you. Above all, the thing to remember about the food at Monique is that preparations of each dish vary from day to day depending upon what sauces the chef fancies and what fresh ingredients of herbs have been selected at the marketplace. We were greatly

## Young chef Jean-Luc Rossoni knows his way around the kitchen very well.

pleased with swordfish enveloped in a creamy tarragon sauce, frog legs enlivened with a reduction sauce of juices, shallots and wine, roasted half ducking with a fresh raspberry sauce, and a superlative preparation of sweetbreads in a rich sauce just touched with the essence of mustard. Fresh vegetables accompanying each entree were al dente. There is no doubt that young chef Jean-Luc Rossoni knows his way around the kitchen very well.

Salads made with a variety of fresh greens followed to cleanse our palates for the desserts. Sometimes, the surprises just march merrily on, and this was the case with our desserts. Because Americans have such a love affair with sugar, most desserts served to us are cloyingly sweet. But not so at Monique. From tiny profiteroles filled with ice cream and sauced with a bittersweet chocolate, to fresh berry tarts on a puff pastry base, to floating island topped with toasted almonds, their array was a very subtle balance of a little sugar, a little butter, a little cream and a light hand in putting the ingredients together.

Monique provided one of the best dining experiences I've had in Orange County. Smart restaurateurs don't just happen, they're trained to perceive the community needs and fulfill them. Owner Hassan Essayli came to Laguna Beach by way of Veronique restaurant in Pico Rivera, which is known for consistently good food, wines and service, and for fair pricing. He has brought those attributes with him and prices his entrees for dinner at \$10 to \$20 with most falling in the \$11 to \$15 range. Appetizers at \$2.50 to \$5.50 are also great bargains. Many of the same items are served at lunch, along with a sprink-

ling of omelettes and additional salads at greatly reduced prices.

Monique, 31727 Coast Highway, South Laguna. 499-5359. French cuisine. Lunch Tuesday through Friday 11:30 - 2:30. Dinner Tuesday through Sunday from 5:30. Closed Monday. Lunch \$4.95 to \$9.50. Dinner \$10.95 to \$30 (without tax, tip or wines). Neat casual to semi-dressy. All major credit cards. Lot parking. Reservations suggested.

### *La Vie En Rose*

For some reason this month found me starting in a French restaurant in one end of the county and ending in a French restaurant in the northern reaches of the area. However, of several restaurants tried the last few weeks, these two were the best of the experiences. Since we are speaking of things Francaise, a restaurant dedicated to that cuisine should look the part, and so La Vie en Rose always has. It was originally built in the fashion of a Normandy chateau, but the food often simply did not keep pace with the theme. Under the first proprietor it was just another French restaurant, striving to be average. Later it was purchased by the Segerstrom family and for a time rose in stature, but changes of chefs caused a roller-coaster reputation. It was a restaurant waiting for the right owner to come along, and when the Segerstroms decided to sell, Louis Lulhere was ready to prove his worth in Orange County.

Lulhere had worked his way around the world and then some making points with major corporations and world-renowned restaurants as well. He had trained in the restaurant field for years before taking on these challenges, but he finally faced the fact that it was time to prove that he was a capable and



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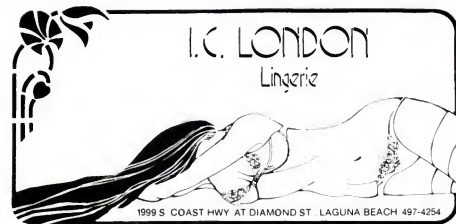
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serious force in the industry, serious enough to prove it by owning his own restaurant. He had lived in Orange County before and thought this place ideal for his swan song. He was in the right place at the right time and had the confidence to step into La Vie en Rose.

One of the first priorities was selecting the right chef for the job. A lengthy search turned up Jeffery Trombetta, one of the new young breed who's been at the stoves since his early teens. He most recently taught at the New England Culinary Institute, and before that he was associated with several top-notch restaurants, including La Cote Basque in New York. His perception of running a restaurant meshed perfectly with Lailhere's. In forming a strong team, Bruno Serato agreed to stay on as maitre d', and those who have known Bruno over the years will attest to the fact that he is one of the best at his profession.

Some redecoration was also undertaken. The dining rooms are reminiscent of comfortable salons in a country French home. Each has its share of lacy curtains, good art, linen-napped tables surrounded by cushy chairs, lots of warm wood, fresh flowers in tiny vases on the tables, and provincial-style wallpaper.

Trombetta is at home with traditional French cuisine, given to a little creativity using all available fresh ingredients, and he throws in some fine provincial-style preparations, too. There's steak with a tarragon sauce, duck with orange sauce, escargots, coquille St. Jacques, rack of lamb (which came delightfully pink and fork-tender), scampi with brandy and lobster sauce. Additionally, there are many classic preparations of veal, poultry, and fish.

We have found many of the daily specials worthy of that title both in taste and appearance. Rabbit was

served simmered in a wine sauce with baby vegetables and the meat fell off the bones. A breast of sauteed chicken was topped with a wild mushroom cream sauce that tasted exactly the same as I had recently enjoyed at a luncheon at Chateau Margaux in Bordeaux, France. One wouldn't argue with good things like that. A mousse of veal was light as a cloud and served in a pool of Riesling sauce, the perfect marriage, with that touch of sweetness imparted from the wine.

From Mr. Lauthere's wine list, some 100 fine California and French labels strong, we've drunk Chardonnays, Merlots, a very elegant 1978 Concannon Petite Sirah, a couple of French Burgundies, and a sampling of Champagne. A dessert of Cassis souffle one evening sent me into a craving for Poire au Cognac as a digestive. It is a rare liqueur, but it is available there, adding one more positive note to my newfound respect for La Vie en Rose.

Happily, no one is going to feel too pinched in the pocket after working his way through an appetizer, entree, salad and dessert. Dinner entrees are in the \$15 to \$19 range with first courses from \$2.50 to \$9. Wines are held in the wholesale-times-two range, and lunches will run a great deal less than the dinner tab.

La Vie en Rose, 240 South State College Blvd. (at Imperial), Brea. 529-8333. French classic and contemporary cuisine. Lunch Monday through Friday 11:30 - 2:30. Dinner Monday through Saturday from 5:30. Closed Sunday. Lunch \$5.75 to \$16. Dinner \$14.50 to \$26 (without tax, tip or wines). Full cocktail lounge. Semi-dressy (ties not required for gentlemen). All major credit cards. Valet or self parking. Reservations suggested. Banquet room for private parties. **OC**

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## DINING GUIDE

### ORANGE COUNTY

#### ANAHEIM

**ACAPULCO**, 1410 S. Harbor Blvd., 956-7380. Open 11-10 Sun-Thur, 10-midnight Fri-Sat. Mexican cuisine. Credit cards welcome. Casual. Moderate.

**ADRIENNE'S SHERATON-ANAHEIM**, 1015 S.W. Ball Rd., 778-1700. 6-10 p.m.; 7 days. California cuisine. All major credit cards. Semi-casual. Moderate.

**ALISAN RESTAURANT**, 115 W. Katella Ave., 772-4160. L 11:30-2; D 4:30-9. Chinese, Taiwan, Mandarin cuisines. Checks ok. Casual. Moderate.

**ANAHEIM DEPOT RESTAURANT**, 1055 W. Ball Rd., 991-1970. 7 a.m.-10 p.m. Mon-Sat. Hickory smoked barbecue style cooking. All major credit cards. Ent Wed-Sat. Casual. Inexpensive.

**ANTHONY'S PIER II**, 1640 S. Harbor Blvd., 774-0322. Happy hour 4:30-6:30 Mon-Sun; D 5-10 Mon-Fri; 4-10 Sat-Sun. Seafood & ribs. Semi-casual. Moderate.

**BESSIE WALLS FINE FOOD & SPIRITS**, 1074 N. Tustin Ave., 630-2812. 11-10 Mon-Fri; 5-11 Sat. L, D, Sun brunch. California cooking. All major credit cards. Casual. Moderate.

**CAFE OASIS** (Anaheim Hilton and Towers), 777 Convention Way, 750-4321. 20 hours a day, 6-2; American cuisine. Side-walk cafe. All major credit cards. Casual. Inexpensive.

**THE CATCH RESTAURANT**, 1929 S. State College, 634-1829. L 11-2:30 Mon-Fri; D 5-9:30 Mon-Thur, 5-10:30 Sat; 10-2 Sun brunch; Happy hour 4-7 Mon-Fri. Seafood, American cuisines. AE, MC, V. Casual. Moderate.

**CATTLEMAN'S WHARF**, 1160 W. Ball Rd., 535-1622. L 11:30-2; D 4-11 daily; Sunday buffet brunch 10-3. Steak/seafood. Two lounges: live ent, DJ. AE, MC, V. Moderate to expensive. Reservations suggested.

**CHAO'S CHINESE & AMERICAN RESTAURANT**, 1560 S. Harbor Blvd., 776-1880. 7-midnight daily. Chinese, Mandarin, American cuisine. All major credit cards. Casual. Inexpensive.

**CHINA DYNASTY**, 1154 N. Euclid, 774-8890. 11:30-10 Sun-Thurs, 11:30-11 Fri-Sat. Chinese cuisine. AE, DC, MC, V. Semi-casual. Moderate.

**CHINA LAND**, 1204 S. Harbor Blvd., 635-9320. 11:30-11 Mon-Sat; 4:30-11 Sun. Chinese cuisine. All major credit cards. Semi-casual. Moderate.

**COZZA'S RESTAURANT**, 500 N. Brookhurst, 776-0500. L 11-3, D 4-10 Sun-Thur, 4-12:30 Fri-Sat. Italian, continental cuisines. All major credit cards. Ent daily.

Casual. Moderate.

**CRACKER BARREL RESTAURANT**, 801 S. State College Blvd., 635-3343. 6 a.m.-10 p.m. Sun-Thur, 6 a.m.-11 p.m. Fri-Sat. AE, MC, V. Casual. Moderate.

**THE DRAGON HOUSE**, 2641 W. Lincoln Ave., 821-5200. 11:30-9:30 Mon-Thur; 11:30-11 Fri-Sat. Chinese cuisine. MC, V. Casual. Moderate.

**EISAKU**, 328 N. Stanton Ave., 952-9211. L 11:30-2 Sun-Fri; D 5-10 Mon-Sat; 11:30-2 Sun brunch. Japanese cuisine. Sushi bar. Ent. Major credit cards welcome. Casual. Moderate.

**EL CONEJO FELIX**, 1750 W. Lincoln, 991-0540. 11-10 daily. Ent, dancing nightly till 2. Mexican cuisine. MC, V. Casual. Inexpensive.

**EL VAQUERO**, Disneyland Hotel, 1150 W. Cerritos Ave., 778-6600. 7 a.m.-11 p.m. Steak house with Mexican specialties. All major credit cards welcome. Casual. Inexpensive.

**FOXFIRE RESTAURANT**, 5717 E. Santa Ana Canyon Rd., 974-5400. L Mon-Fri; D 4:30-10 Sun-Thur, 4:30-11 Fri-Sat; 10-2:30 Sun brunch. Continental cuisine. Dancing Tue-Sat. All major credit cards. Moderate.

**GASBARRI ITALIAN RESTAURANT**, 9268 Katella Ave., 827-5460. 4-10 Thur-Sun. Italian cuisine. MC, V. Casual. Moderate.

**GAVINS COURTYARD CAFE** (in the Anaheim Sheraton), 1015 W. Ball Rd., 778-1700. Open every day til 1:30 a.m. L 11:30 a.m.-2:30 p.m.; Oyster bar 4-10 p.m. Seafood-Health. All major credit cards. Semi-casual. Moderate.

**GRAND DINNER THEATRE**, Grand Hotel, Number 7 Freedman Way, 772-7710. Buffet Dinner Theatre. All major credit cards. Moderate. Reservations requested.

**GRANVILLES**, Disneyland Hotel, 1150 W. Cerritos Ave., 778-1596. 6-11 Sun-Sat. All American cuisine. All major credit cards. Jackets required. Moderate to expensive.

**GREEN'S CAFE & SALOON**, Grand Hotel, Number 7 Freedman Way, 772-7777, ext. 272. L, D, lite bites and Sun brunch 11:30-1 a.m. Piano bar. All major credit cards. Semi-casual. Moderate.

**GRINDER GOURMET COFFEE SHOPS**, 1640 W. Katella, 778-0892. 6 a.m.-12 a.m. daily; 6 a.m.-1 a.m. Fri-Sat. Family style dining. Steaks, salads, burgers, omelettes, desserts. Beer and wine, children's menu, senior citizen discount. AE, MC, V. Casual. Inexpensive.

**GUISEPPE'S**, 1215 S. Anaheim Blvd., 774-0924. 11:30-10 Mon-Thur. Italian, American cuisines. No credit cards. Casual. Inexpensive.

**HASTINGS**, 777 Convention Way, 750-4321. L Mon-Sat 11:30-2; D Mon-Sat 6-11. Continental gourmet. New York dining. All major credit cards. Dressy. Moderate.

**HAMBURGER HOUSE**, 1770 S. Harbor Blvd., 535-0222. 6:30 a.m.-midnight Sun-Thur, 6:30 a.m.-1 a.m. Fri-Sat. American cuisine. AE, MC, V. Casual. Moderate.

**HYATT ANAHEIM**, 1700 S. Harbor Blvd., 772-5900. 6:30 a.m.-10 p.m. Mon-Sun; 9:30-2 Sun brunch. American-continental cuisines. Checks ok. All credit cards welcome. Live ent Tue-Sat. Casual. Moderate.

**LA PLAZA**, 700 W. Convention Way, 750-8000. 6:30 a.m.-midnight Mon-Thur; 6:30-1 a.m. Fri-Sat; 7 a.m.-midnight Sun; 10-3 Sun brunch. Varied cuisine. All major credit cards. Casual. Moderate.

**LARRY'S BAR-B-Q**, 150 E. Katella, 956-2670. Open 7 days, 6 a.m.-10 p.m. Barbecue specialties. Travelers checks accepted. Casual. Nothing over \$6.95.

**LI'S RESTAURANT**, 314 N. Stanton, 827-1210. 11:30-10 Mon-Thur. New York, Chinese cuisines. All major credit cards. Casual. Moderate. Cocktails.

**LUIGI'S D'ITALIA**, 1287 E. Lincoln Ave., 533-1300. L 10-2:30; D 4-10:10. Italian cuisine specializing in fresh Italian seafoods, veal and pastas. Checks ok. No credit cards. Casual. Inexpensive.

**MIMI'S**, 1240 N. Euclid, 533-1552. 7 a.m.-11 p.m. daily. Varied cuisine. MC, V. Casual. Moderate.

**MOROCCAN HOUSE RESTAURANT**, 2871 W. Lincoln Ave., 952-1185. L 11-2 Tue-Fri; D 5-11 Tue-Wed, 5-12 Thur-Sun. Moroccan cuisine. Ent. dancing. All major credit cards. Casual. Moderate.

**MR. STOX RESTAURANT**, 1105 E. Katella Ave., 634-2994. L 11-3 Mon-Fri; D 5-10 Sun-Thur, 5-11 Sat. Continental cuisine. Cocktails, dancing till 2 a.m. Tue-Sat. All major credit cards. Semi-casual. Moderate.

**MY PLACE OR YOURS CAFE**, 2561 W. Ball Rd., 995-7153. 7 a.m.-2 p.m. daily; 8-2 Sun brunch. Continental cuisine. MC, V. Casual. Moderate.

**ORIGINAL CATTLEMAN'S WHARF**, 1160 W. Ball Rd., 535-1622. 5-11 Mon-Sat. lounge till 2 a.m. Steak, seafood. MC, V. Semi-casual. Moderate.

**PAVIA**, 777 Convention Way, 750-4321. 6-11 Tues-Sun. Italian seafood. All major credit cards. Dressy. Moderate.

**POOR BOYS**, 404-06 N. State College Blvd., 533-7841. 6 a.m.-2 a.m. Mon-Sun. Steak, lobster, sandwiches. MC, V. Casual. Moderate.

**RICHARD'S**, 1098 N. State College Blvd., 778-1412. 5 a.m.-11 p.m. daily. Family coffee shop. MC, V. Casual. Inexpensive.

**RIKIO'S**, 1381 W. Lincoln, 635-4544. 1-10 Tue-Fri; 10-10 Sun. Weekend brunch. American, Japanese cuisines. MC, V. Casual. Inexpensive.

**RIO VISTA INN**, 200-04 Rio Vista, 632-0045. L 11-2 Mon-Fri; D 6-10 Mon-Sat. Prime rib, lobster, steaks. Checks ok. MC, V. Ent. Semi-casual. Moderate.

**ROSE & CROWN BRITISH PUB &**

**RESTAURANT**, 831 S. State College Blvd., 778-5606. 11-10 Mon-Fri; D 5-10 Sat-Sun. Authentic British cuisine. Ent. Checks ok. MC, V. Casual. Inexpensive.

**SEAFOOD BROILER**, 1199 N. Euclid, 778-5000. 11-10 S-Thurs, 11-10:30 Fri-Sat. 25 types of fresh seafood daily. Early Bird specials, too. All major credit cards. Casual. Moderate.

**SHAW'S OF SAN FRANCISCO**, 1096 N. State College Blvd., 635-4372. 10:30-2 a.m. daily. Ice cream & candy. Checks ok. MC, V. Casual. Inexpensive to moderate.

**SHERWOOD INN**, 413 S. Brookhurst St., 535-0997. L 11-3 Tue-Sat; D 5-9. Italian cuisine. Checks ok. Casual. Inexpensive.

**SHIPYARD INN**, Disneyland Hotel, 1150 W. Cerritos Ave., 778-6600. L 11:30-2, D 5-11 daily. Seafood. All major credit cards. Semi-casual. Moderate.

**SITAR INDIAN RESTAURANT**, 2632 W. La Palma, 821-8333. L 11:30-2:30; D 5:30-10. Indian cuisine. AE, MC, V. Casual. Moderate.

**SONORA INN**, 2970 W. Lincoln Ave., 828-7910. 11-9 Mon-Thur; 11-10 Fri-Sat. Mexican cuisine. Dancing. AE, MC, V. Casual. Inexpensive.

**SPAGHETTI STATION**, 999 W. Ball Rd., 956-3250. 11-10 Mon-Fri; 4-11 Sat; 3-10 Sun. Italian, American cuisine. Live ent. MC, V. Casual. Inexpensive.

**SUMMERTREE**, 1717 S. West St. (in the Emerald Hotel), 999-0990. 6 a.m.-1 a.m. daily; 10:30-2:30 Sun brunch. California bistro. Live ent for Sun brunch. All major credit cards. Casual. Moderate.

**SUSHI BAR**, 777 Convention Way, 750-4321. 5-11 p.m. Mon-Sat. Sushi. AE, DC, MC, V. Eurocard. Access. Freshness of fish prepared by a master sushi chef. Semi-casual. Moderate.

**TEN HU RESTAURANT**, 315 S. Magnolia Ave., 826-9910. 11:30-9:30 Tue-Sun. Closed Mon. Chinese-Cantonese cuisine. MC, V. Casual. Inexpensive.

**THAI BBQ SPICE & JUICY**, 1527 E. La Palma, 956-1511. 11:30-9:30 Mon-Thur; 11:30-10:30 Fri-Sat. Thai cuisine. All major credit cards except AE. Casual. Inexpensive.

**THE THIRD FLOOR**, 1717 S. West St., 999-0990. D from 6:30 daily. International gourmet cuisine. Live ent. All major credit cards. Jackets required for gentlemen. Expensive.

**TIFFY'S FAMILY RESTAURANT & ICE CREAM**, 1060 W. Katella St., 635-1801. 7 a.m.-10 p.m. daily in the winter; 7-12 in the summer. American cuisine. MC, V. Casual. Moderate to expensive.

**TOMOKO'S**, 2801 W. Ball Rd., 828-4960. 11-9:30 Tue-Sun. Chinese, Cantonese cuisines. MC, V. Casual. Inexpensive.

**TUMMY STUFFER**, 3192 E. La Palma, 630-7591. American cuisine, catering. Inexpensive.

**UNCLE SAM'S**, 1777 W. Lincoln Ave., No. A, 533-7060. 10:30-2 a.m. daily. Italian

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## DINING GUIDE

cuisine. Checks ok. Casual. Inexpensive.

**VILLA VERDE RISTORANTE**, Disneyland Hotel, 1150 W. Cerritos Ave., 778-6600. 7-2:30 daily; D 5-11. Italian specialties. All major credit cards. Casual. Moderate.

**THEE WHITE HOUSE**, 887 S. Anaheim Blvd., 772-1381. 11:30-2:30 Mon-Fri; D 5-10 Mon-Sat; closed Sun. American cuisine with a continental flair. Congressional Recess happy hour 4-6. AE, DC, MC, V. Moderate.

**YE OLDE ROUND TABLE**, 1514 W. Broadway, 772-1060. 10-5 Mon-Sat. Salad bar, sandwiches, patio dining. Checks ok. Beer, wine. Casual. Inexpensive.

### BALBOA

**AMELIA'S OF BALBOA ISLAND**, 311 Marine Ave., 673-6580. 6-10 daily. Italian, seafood cuisines. Checks ok. MC, V. Semi-casual. Moderate.

**B.J. CHICAGO PIZZERIA**, 106 Main St., 675-7560. 11-mid Sun-Thur, 11-1 Fri-Sat. Italian cuisine/pizza. MC, V. Casual. Inexpensive.

**CHIN'S CHINESE**, 3136 W. Balboa Blvd., 673-8204. 11-9. Chinese cuisine. Checks ok. Casual. Inexpensive.

**DILLMAN'S**, 801 Balboa Blvd., 673-7726. L 11-10 Mon-Sat; D 11-4 daily specials; 9-3 Sat-Sun brunch. American cuisine. Checks ok. Bank cards only. Banquet facilities available. Casual. Inexpensive.

**PAPARAZZI**, 305 Marine Ave., 675-6193. 5:30-10:30 daily. Dinner only. Authentic northern Italian cuisine. Pasta, veal. Traveler's checks. MC, V. Casual. Moderate.

**PATIO CAFE**, 1900 W. Balboa Blvd., 673-1401. 7 a.m.-9:30 Sat-Sun champagne brunch. Cafe casual. Checks ok. MC, V. Casual. Inexpensive.

**RUBY'S**, No. 1 Balboa Pier, 675-RUBY. 8-9 Mon-Thur; 8-10 Fri; 7-10 Sat; 7-9 Sun. American Diner. '40s atmosphere. Recorded swing music. Cash only. Casual. Inexpensive.

**STEINBECK'S CREATIVE CUISINE**, 217 Marine Ave., 673-0570. 5:30-10 Mon-Sat. Dinner only. Continental-French cuisine. AE, MC, V. Semi-casual. Moderate. Reservations recommended.

**STUDIO CAFE**, 100 Main St. at the foot of Balboa Pier, 675-7760. D 5-11 daily; 11-3 Sat-Sun brunch. AE, MC, V. Casual. Moderate.

### BREA

**CASA VALLARTA**, 1609 E. Imperial Hwy., 529-6666. L 11-4 Mon-Fri; D 4-10 Mon-Thur; to 1:30 Fri; 2-11 Sat; 2-10 Sun; 10-2 Sat-Sun brunch. Mexican cuisine. AE, MC, V. Semi-casual. Inexpensive.

**IZZY'S CAFE**, 1015 E. Imperial Hwy., 990-5622. 11-8 Mon-Fri; 11-4 Sat. California cuisine. Casual. Inexpensive.

**KAI RESTAURANT**, 518 S. Brea Blvd., 990-6937. 11:30-2, 4:30-9:30 Tue-Sun. Japanese cuisine. Sushi. MC, V. Casual. Inexpensive.

**LA VIE EN ROSE**, 240 S. State College Blvd., 529-8333. L 11-2:30 Mon-Fri; D 5:30-9 Mon, 5:30-10 Tue-Sat. Elegant French cuisine. Semi-private rooms available. Private parties-receptions on Sat. Lunch and dinner all day Sunday. Under new private ownership. All major. Moderate to expensive.

**RUSTY PELICAN**, 190 S. State College Blvd., 671-3020. L 11-3 Mon-Fri; D 4:30-close daily; 10-3 Sun brunch. Ent Tue-Sat. All major. Moderate.

**VELTRI**, 2275 S. Brea Blvd., 990-5155. 11-9 Tue-Thur; 11-10 Fri; 4-8 Sat; closed Sun. Italian cuisine. CB, DC, MC, V. Semi-casual. Moderate.

### BUENA PARK

**THE BUTTERY**, 6581 Manchester Blvd., 521-8502. L 11:30-3 Mon-Fri; D from 4:30. Closed Tue. 11-2:30 Sun brunch. Extensive menu. AE, DC, MC, V. Casual. Moderate.

**EL COPACABANA**, 8021 9th St., 521-2631. 7-2 a.m. Mexican cuisine. Ent-dancing. Checks ok. Casual. Inexpensive.

**EL REY AZTECA**, 7695 Knott Ave., 522-1411. 5:30-11 Mon-Sat. Closed Sun. Mexican cuisine. MC, V. Beer, wine. Casual. Inexpensive.

**GENE CHUAN**, 6532 Manchester Blvd., 670-7775. 6 a.m.-9:30 p.m. daily. Chinese cuisine. AE, MC, V. Casual. Moderate.

**LA COCINA**, 6612 Manchester Blvd., 523-2052. 11-10 Wed-Thur; 11-2 a.m. Fri-Sat; 4-2 a.m. Sun. Mexican cuisine. Dancing ent. AE, MC, V. Casual. Moderate.

**MING'S FAMILY RESTAURANT**, 7880 Beach Blvd., 522-8355. 11:30-9:30 daily. Chinese cuisine. All major credit cards. Casual. Inexpensive.

**STOX II**, 5300 Beach Blvd., 521-7903. 11-3 Mon-Fri; 5-11 Fri-Sat; 5-9:30 Sun; 10-2 Sun brunch. Steak, veal, seafood. Ent daily.

### CAPISTRANO BEACH

**THE COFFEE GARDEN**, 31882 Camino Capistrano, Ste. 101, 493-4919. 10-3 Mon-Fri. Continental cuisine. Checks ok. Casual. Inexpensive.

**CANTINA EL MAR ON THE BEACH**, 34734 Pacific Coast Hwy., 496-5255. 6 a.m.-10 Mon-Fri; 8-11 p.m. Sat-Sun. Baja style cuisine. Ent 7-10 Thur-Sat. MC, V. Casual. Inexpensive.

### CERRITOS

**ASSEMBLY LINE RESTAURANT**, 11328 South St., 213-402-2727. 11-9 Mon-Sat; 12-8 Sun. Salad, soup, potpie bar. No credit cards. Casual. Inexpensive.

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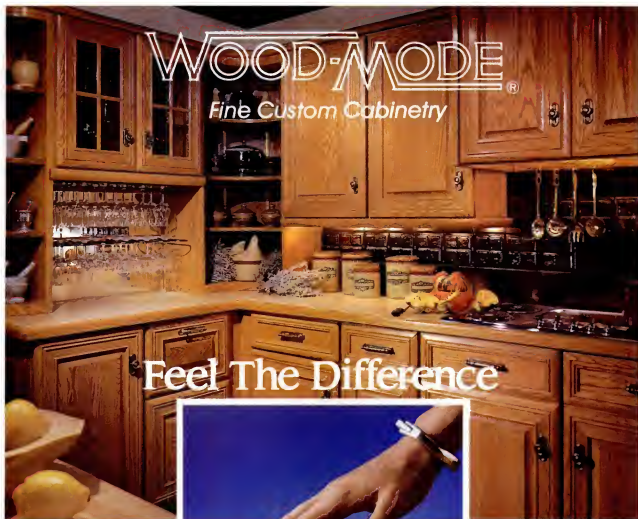
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## DINING GUIDE

**GRINDER GOURMET COFFEE SHOPPES**, 19008 S. Pioneer, 213-860-7215. 6 a.m.-12 a.m. daily, 6 a.m.-1 a.m. Fri-Sat. Steaks, salads, burgers, omelettes, desserts. Beer and wine, children's menu, senior citizen discount. Family style dining. AE,MC,V. Casual. Inexpensive.

**183rd ST. CAFE**, 11225 183rd St., 213-402-3084. Closed Mon. L. Tue-Fri 11:30-3; D Sun-Thurs 5-9, Fri-Sat 5-10. French-Vietnamese cuisine. Beer/wine. Patio dining. MC,V. Semi-casual. Moderate.

### CORONA DEL MAR

**CARMELO'S RESTAURANT AND BAR**, 3520 E. Coast Hwy., 675-1922. "Fun Hour" 4:30-7 p.m., complimentary hors d'oeuvres; D Tues-Sat 6-10:30, Sun 5:30-10:30; Sun brunch 11-2:30. Full bar, ent. nightly. All major credit cards. Semi-casual. Moderate.

**CEST SI BON**, 34444 E. Coast Hwy., 675-0994. 7:30-6 p.m. Tue-Fri; 8-5 Sat; 8:30-1:30 p.m. Sun. Pastries, international coffees, cheeses, wines. Checks ok.

**FIVE CROWNS**, 3801 E. Coast Hwy., 760-0331. 5-10 Mon-Thur; 5-11 Sat; 4-10 Sun; 10:30-3 Sun brunch. Prime rib, sea-food, steaks. English style cuisine. Ent. Tue-Sat. Checks ok. AE,MC,V. Moderate.

**GEN KAI**, 3343 E. Coast Hwy., 675-0771. 7-midnight daily. Fine Japanese cuisine. Sushi, tempura. Credit cards accepted. Semi-casual. Moderate.

**HEMINGWAY'S RESTAURANT**, 2441 E. Coast Hwy., 673-0120. 11-3 Tue-Fri; 5:30-10:30. French, continental cuisine. All major credit cards. Moderate to expensive.

**MATTEO'S**, 2325 E. Coast Hwy., 673-8267. 5-11 Mon-Sun. Italian cuisine. AE,V. Casual. Moderate.

**MAYUR**, 2931 E. Coast Hwy., 675-6622. L 11:30-2:30; D 5:30-10:30 daily. Indian cuisine. V,MC. Semi-casual. Moderate.

**THE PARK**, 2125 E. Coast Hwy., 675-6577. L 11-3 Mon-Sat; D 5-11 Sun-Thur, 5-12 Fri-Sat; 10-3 Sun brunch. New York bar & grill. Piano bar. AE,MC,V. Moderate.

**PUFFINS**, 3050 E. Coast Hwy., 640-1573. Daily breakfast, lunch and dinner. European cafe atmosphere, elegantly prepared natural continental cuisine. All major credit cards. Casual. Moderate.

**STUDIO CAFE**, 3205 E. Coast Hwy., corner of Marguerite and Coast Hwy., 675-7575. L 11-3 Mon-Fri; D 5-11 daily. AE,MC,V. Semi-casual. Moderate.

**TREES RESTAURANT**, 440 Heliotrope (behind the Port Theatre), 673-0910. D from 6 p.m. daily. Dining in a gallery atmosphere. Continental California cuisine and Oriental specialties. All food prepared in our kitchens, made fresh to order. Chef-owner. AE,CB,DC,MC,V. Casual.

### COSTA MESA

(See also South Coast Plaza listing.)

**ACAPULCO Y LOS ARCOS RESTAURANTES**, 1262 S.E. Bristol, 754-6528. 11-10 Mon-Thur; 11-11 Fri-Sat; 10-10 Sun. Mexican cuisine. Sun ent. AE,MC,V. Casual. Inexpensive.

**ALEXANDER'S CAFE, BAR AND GRILL**, 1565 Adams, 241-0123. L from 11:30 Mon-Fri; D 5-10:30 Mon-Sun; 10-3 Sun brunch. California cuisine. Piano bar. AE,MC,V. Semi-casual. Moderate.

**ALISIO'S SOUTH RESTAURANT**, 1670 Newport Blvd., 642-8293. D only 10 a.m.-2 a.m. Mon-Sat. American cuisine. Steak, lobster. Dancing, ent. MC,V. Casual. Moderate.

**ANGO TEI**, 675 Paularino Ave., 557-2696. L 11:30-2 Mon-Fri; D 5-12, 5-11 Sat. Closed Sun. Sushi specialist. MC,V. Casual. Moderate.

**ARMEN'S**, 2136 Placentia Ave., 642-0800. 6-10 Wed, Thur, Sun; 6-2 a.m. Fri-Sat. Arabic cuisine. All major credit cards. Thur-Sun belly dancing. Reservations. Casual. Moderate.

**BAGELS ETC.**, 270 E. 17th St., 645-7877. 7:30-6 p.m. Mon-Fri; 8-6 Sat; 8-2 Sun. 18 flavors of bagels, 18 flavors of spreads. Nova lox, tuna and egg salad, herring, Dr. Brown drinks. The Bagel Maven's Choice. Casual. Inexpensive.

**BENNIGANS**, 3333 S. Bristol St., 241-8938. 11 a.m.-2 a.m. Mon-Fri; 9-3 Sun brunch. AE,MC,V. Casual-semi-casual. Moderate.

**BRISTOL BAR & GRILL**, 3131 Bristol Ave., 557-3000. 6:30 a.m.-2 Mon-Sat; D 5-10; 11-2 Sun brunch. Ent. Tue-Sat. Checks ok. All major credit cards. Casual. Moderate.

**CAFE CASINO**, 3300 Bristol St., 751-2737. 7 a.m.-10 p.m. Sun-Thur; 7 a.m.-midnight Fri-Sat. Fine French cuisine. MC,V. Casual. Moderate.


**CHALET BAVARIAN RESTAURANT**, 1969 Harbor Blvd., 548-1323. 11:30-2 Mon-Fri; D from 6 Mon-Sat. Closed Sun. German, continental cuisines. Checks ok. MC,Visa. Casual. Moderate.

**COPA DE ORO**, 633 Anton Blvd., 662-COPA. L 11-3 Mon-Fri; D 5-11 Sun. Thur, 5-midnight Fri-Sat. Continental, Mexican cuisines. AE,CB,DC,MC,V. Semi-formal.

**EL RANCHITO**, 2101 Placentia, 642-1142. Open for lunch and dinner. Mexican cuisine. AE,MC,V. Semi-casual. Moderate.

**EVE'S SANDWICH SHOP**, 1767 Newport Blvd., 646-3820. 11-3 Mon-Fri. Sandwiches. No credit cards. Casual. Inexpensive.

**FUDDRUCKERS**, 1555 Adams Ave., 751-2518. 11-11 Sun-Thur; 11-12 Fri-Sat. "World's Greatest Hamburger." AE,MC,V.



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## DINING GUIDE

Casual. Inexpensive.

**GEMMELL'S CUISINE UNIQUE**, 3000 Bristol Ave., 751-1074. L 11:30-2:30 Mon-Sat; D 6-10 Mon-Sat. French unique cuisine. All major credit cards. Moderate to expensive. Reservations.

**GOLDEN GARDEN**, 1505 Mesa Verde Dr., 754-9990. 11:30-9:30 daily. Cantonese cuisine. All major credit cards. Casual. Inexpensive.

**HAMBURGER HAMLET**, 1545 Adams Ave., 546-7393. 11:30-midnight Mon-Thur; 11:30-2 a.m. Fri-Sat; D 3-10; 10-3 Sun brunch. AE,DC,MC,V. Casual. Moderate.

**JOHN POHL'S BISTRO**, 655 Anton Blvd., 662-7530. L 11:30 Mon-Fri; D 6-9:30 Tue-Sat. Closed Sun. French, continental cuisines. Checks ok. MC,V. Semi-casual. Moderate.

**LA CAVE**, 1695½ Irvine, 646-7944. L 11:30-2:30 Mon-Fri; D 5:30-10:30 Mon-Sat. Closed Sun. Steak, lobster. Checks ok. All major credit cards. Casual. Moderate.

**MA BARKERS**, 212 E. 17th St., 646-4303. 6 a.m.-10 p.m. daily. MC,V. Casual. Inexpensive.

**MAY GARDEN CHINESE RESTAURANT**, 1400 S.E. Bristol St., 756-9229. 11-10 Sun-Thur; 11-11 Fri-Sat. Elegant Mandarin cuisine. Banquets, wedding receptions, private parties, luncheons and dinners. All major credit cards. Semi-casual. Moderate. Reservations suggested.

**McCORMICK'S LANDING**, 3180 Airway Ave., 546-9880. L 11:30-3:30 Mon-Fri; D 5-10 Mon-Thur, 5-11 Fri-Sat. Seafood, oyster bar 11 a.m.-2 a.m. Ent, dancing daily. AE,MC,V. Semi-casual. Inexpensive.

**MIDORI RESTAURANT**, 2969 Fairview Rd., 557-7313. L 11:30-2:30 Mon-Fri; D 5-10 Sun-Thur, 5-10:30 Fri-Sat. Japanese cuisine. MC,V. Casual. Inexpensive.

**MIONE'S**, 2701 Harbor, 979-6735. 11:30-9 Sun-Tue, 11:30-9:30 Wed-Thur, 11:30-10 Fri-Sat. Italian cuisine. AE,MC,V. Casual. Inexpensive to moderate.

**MOTHER'S KITCHEN CAFE**, 225 E. 17th St., 548-4279. 8-9 Mon-Sat; 9-9 Sun. Vegetarian, natural foods. Checks ok. MC,V. Casual. Inexpensive.

**MY PLACE OR YOURS CAFE**, 2561 W. Ball Rd., 995-7153. 7 a.m.-9 p.m. Mon-Fri; 8-2 Sat-Sun brunch. Continental cuisine. MC,V.

**NEWPORT RIB COMPANY**, 2000 Newport Blvd., 631-2110. 4-11 daily, 12-11 Sun. American cuisine, ribs, burgers, seafood. AE,MC,V. Casual. Moderate.

**19th STREET WEST**, 745 W. 19th St., 650-5735. 6 a.m.-9 p.m. Mon-Fri; 7 a.m.-9 p.m. Sat-Sun. Family coffee shop. AE, MC,V. Casual. Moderate.

**THE NUT AND CRACKER CAFE**, 1797 Newport Blvd., 631-1663. 7 a.m.-2 p.m. Mon-Fri; 8 a.m.-1 p.m. Sat. Featuring homemade soups, desserts. Casual. Inexpensive.



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## DINING GUIDE

**OOISO RESTAURANT**, 310 E. 17th St., 642-0141. L. 11:30-2 Mon-Sun; D 5-10. Japanese cuisine. MC, V. Casual. Moderate.

**PIRET'S**, 3333 Bristol St., South Coast Plaza, 556-6424. 10-10 daily. Charcuterie, French cuisine. Checks ok. All major credit cards. Semi-casual. Moderate.

**PRONTO RISTORANTE**, 3333 Bristol St., 540-8038. L Mon-Sat; D from 5:30 Mon-Sat. Cashed Sun. Fine Northern Italian cuisine served in a sophisticated setting. Fresh pastas, breads, made daily on premises, classic dishes of veal, chicken and fresh fish. Happy hour with complimentary hors d'oeuvres. All major credit cards. Semi-formal. Moderate.

**RED ROBIN BURGER & SPIRITS EMPORIUM**, 1307 W. Sunflower (across from South Coast Plaza), 432-1111. 11-2 a.m. daily.

**RIVIERA RESTAURANT**, 3333 Bristol St., 540-3840. L 11:30-3 Mon-Sat; D 5-10. Continental cuisine. Checks ok. All major credit cards. Semi-casual. Moderate.

**TEA AND SYMPATHY**, 369 E. 17th St., 645-4860. 11-6 Tue-Sat; 11-9 Fri. Tea every afternoon. British cuisine. Checks ok. MC, V. Casual. Inexpensive.

**TERRACE CAFE & DELICATESSEN**, 250 Ogle St., 631-3302. 11-8 Mon-Sat, 11-6 Sun. Sandwiches, salad, soup. MC, V. T.G.I. FRIDAY'S, 663 Anton Blvd., 540-2227. 11-2 a.m. daily. Continental cuisine. All major credit cards. Semi-casual.

**TRATTORIA PINO**, 3333 S. Bristol St., 540-8038. L and D from 10:30 a.m. Watch tempting pizzas being made in authentic ovens. Eleven different pizzas from Sicilian to Neapolitan. Casual. Moderate.

**TUMMY STUFFER**, 270 S. Bristol, 751-3566. 9-7. American cuisine, catering. Casual.

**THE VILLA MEXICAN RESTAURANT**, 2675 Irvine Blvd., 646-3228. 11-10 Mon-Thur; 11-11 Fri-Sat; 10-10 Sun; 10-2 Sun brunch. Mexican cuisine. AE, MC, V. Casual. Moderate.

**W.H.J.'S GOLDEN DRAGON**, 2023 Harbor Blvd., 642-7162. L 11:30-3 Mon-Fri; D 4:30-10, 11:30-10 Sat-Sun. Mandarin cuisine. MC. Casual. Moderate.

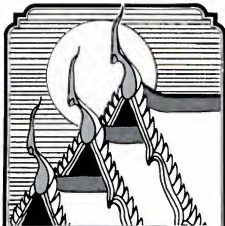
### CYPRESS

**HARIMA JAPANESE CUISINE**, 4009 W. Ball Rd., 527-3576. L 11:30-2; D 5-10. Japanese cuisine. MC, V. Casual. Moderate.

**VIA MARIA MEXICAN RESTAURANT**, 9969 Walker St. (corner Ball Rd.), 821-9300. 11:30-9 Mon-Thur; 11:30-10:30 Fri; 4-10:30 Sat; 10-9 Sun. Mexican cuisine. Ent Mon-Sat. All major credit cards. Casual.

### DANA POINT

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493-2603. L 11-4 Mon-Thur; D 4-10, 4-11 Fri-Sat; 10-3 Sun brunch. Seafood. Ent daily. All major credit cards. Casual. Moderate.

**THE HARBOR GRILL**, 34499 Golden Lantern, Dana Point Harbor, 240-1416. L 11:30-4:30 Mon-Fri; D 4:30-10 Mon-Sat; 10-3 Sun brunch. Mesquite broiled seafood, steaks, chicken; patio dining; wine bar. MCV. Casual. Moderate.

**THE OLD DANA POINT CAFE & WINE BAR**, 24720 Del Prado Ave., 661-6003. 11-10 Mon-Thur; 11-11 Fri-Sun. Light European cuisine. Ent. MCV. Casual. Moderate.

**QUIET CANNON**, 34344 Green Lantern, 496-6146. L 11:30-3:30; D 5-9:30. Cocktails till 2 a.m. Steaks, seafood. AE,MC,V. Semi-casual. Moderate.

**RIB JOINT ROADHOUSE**, 34294 Coast Hwy., 661-9500. L 11:30-3 Mon-Sat; D from 3. BBQ style food. MCV. Casual. Moderate.

**RUSO'S ITALIA BY THE SEA**, 24462 Del Prado, 493-2411. 5-10 Tue-Thur; Sun, 5-11 Fri-Sat. Dinner only. Italian cuisine. MCV. Semi-casual. Moderate.

**WIND & SEA RESTAURANT**, 25152 Golden Lantern, 496-6500. 5:30-10:30 Mon-Fri; 4:30-11 Sat-Sun. Dinner only. Seafood, steaks. All major credit cards. Casual. Moderate.

### EL TORO

**ALMAGREB**, 23700 El Toro Ave., 859-9393. 11-11. Moroccan cuisine. VAE. Semi-casual. Expensive.

**BAYSHORE HOUSE RESTAURANT**, 2331 Muirlands Blvd., 770-3222. L 11:30-30 Mon-Fri; D 4-11:30 Mon-Sat; 9:30-4 Sun. Continental cuisine. Ent, dancing. All major credit cards. Casual. Moderate.

**DANNY'S KOSHER PICKLE RESTAURANT AND DELI**, 24602 El Toro Rd. & Raymond, 770-7112. 6:30 a.m.-10 p.m. Sun-Thur; 6:30 a.m.-1 a.m. Fri-Sat. International restaurant & deli, catering. MCV. Casual. Moderate.

**FUDDRUCKERS**, 23621 El Toro Rd., 830-7210. 11-11 Mon-Thur; 11-12 Fri-Sat; 11-10 Sun. "World's Greatest Hamburger." AE,MC,V. Casual. Inexpensive.

**SEAFOOD BROILER**, 23694 El Toro Rd., 586-3474. 11-10 S-Thurs; 11-10:30 Fri-Sat. 25 types of fresh seafood daily. Early Bird specials, too. All major credit cards. Casual. Moderate.

**VILLA MEXICAN RESTAURANT**, 22731 Aspen, 770-6144. 11-10 Mon-Thur; 11-11 Fri-Sat; 9:30-2 Sun brunch; 2-10 Sun dinner. Mexican cuisine. Checks ok. All major credit cards. Casual. Moderate.

**YEE'S**, 23684 El Toro Rd., 837-1181. 11-30-10 Mon-Sun. Chinese cuisine. AE,MC,V.

### FOUNTAIN VALLEY

**CHINA PALACE**, 2930 Pacific Coast Hwy.,



631-8031. L 11:30-3 Mon-Sun; D 4:30-10 Mon-Thur, 4:30-11 Fri-Sun. Szczechwan, Mandarin cuisine. Checks ok. AE,MC,V. Semi-casual. Expensive.

**FRANCO'S CAFE**, 11035 Warner, 839-1989. 11:30-9 Mon-Thur; 11:30-10 Fri; 4:30-10 Sat. Italian cuisine. MC,V. Casual. Moderate.

**THE GUEST HOUSE**, 10830 Warner, 964-3877. 7 a.m.-11 p.m. Sun-Thur; 7 a.m.-12 a.m. Fri-Sat. Family style. Cocktails. AE,MC,V. Casual. Moderate.

**THE HOP**, 18774 Brookhurst, 963-2366. 4-2 Mon-Thurs; 6-2 Fri; 7-2 Sat; 7-2 Sun. Live shows ('50s/'60s). All major credit cards. Moderate.

**SASATEI**, 18450 Brookhurst St., 962-5700. L 11:30-2 Tue-Fri; D 5-9 Tue-Thur; 5-10 Sat. Closed Mon. Japanese cuisine. Teppan table. Credit cards. Casual. Moderate.

**SEÑOR RUBEN'S**, 11035 Warner, 531-4909. 6 a.m.-10 p.m. Sun-Thur; 6 a.m.-11 p.m. Fri-Sat. Mexican cuisine. All major credit cards. Casual. Moderate.

#### FULLERTON

**ANGELIQUE'S**, 2425 E. Orangethorpe, 871-8250. 10-12 Mon; 10-2 a.m. Tue-Sat. Continental cuisine. Dancing 9-130 Tue-Sat. Credit cards welcome. Casual. Moderate.

**ANGELO'S & VINCI'S**, 516 N. Harbor Blvd., 879-4022. 7 a.m.-11 p.m. Italian cuisine. MC,V. Occasional jazz. Casual. Moderate.

**AURORA'S**, 1341 S. Euclid, 738-0272. Lunch, dinner daily. Italian cuisine. Semi-casual. Moderate.

**CANCUN MEXICAN RESTAURANT**, 2512 W. Orangethorpe, 879-0102. 11-10 daily. Ent. dancing nightly till 2. Mexican cuisine. MC,V. Casual. Inexpensive.

**CAPERS RESTAURANT & CLUB**, 222 W. Houston Ave. (adjacent to Holiday Inn), 992-1202. B 6-10; L 11-2; D 5-10. International cuisine. High energy disco music. All major cards. Semi-casual. Moderate.

**CASK 'N' CLEAVER**, 1933 Sunny Crest Dr., 870-0891. D 5-10 Mon-Thur, 5-11 Fri-Sat, 5-9:30 Sun. Steaks, seafood. Checks ok. AE,MC,V. Ent. Casual. Moderate.

**THE CELLAR**, 305 N. Harbor Blvd., 525-5682. 6-11 Tue-Sat. Dinner only. French, continental cuisine. All major credit cards. Expensive.

**CHIN TING RESTAURANT**, 1939 Sunny Crest Dr., 738-1977. 11:30-10 Sun-Thur; 11:30-10:30 Fri-Sat. Chinese cuisine. All major credit cards. Casual. Moderate.

**EL PASO CANTINA**, 2736 E. Nutwood Ave., 871-9750. D 11-10 Mon-Sat, 10-10 Sun; 11 a.m.-2 a.m. cantina; 10-3 Sun brunch. Mexican cuisine. AE,MC,V. Casual. Moderate.

**ELMER'S PLACE**, 323 N. State College Blvd., 870-7400. L 11-3 Mon-Fri; D 5-10

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## DINING GUIDE

Mon-Sat; 5-9 Sun. American cuisine. MC,V.  
Ent Wed-Sat. Casual. Moderate.

**GIOVANNI'S**, 922 W. Williamson Ave.,  
526-5561. 11-9 daily. Italian cuisine. Food to  
go. Moderate.

**GOLDEN COACH RESTAURANT**, 2661  
W. Orangethorpe, 871-4612. 10-2 a.m.  
Mon-Sat; 11-11 Sun. Prime rib, steaks,  
lobster. Ent, dancing. V. Casual. Moderate.

**LA ROCCA TRATTORIA**, 700 E. Common-  
wealth, 879-6393. 5:30-10 Tue-Sat; 5-9  
Sun. Dinner only. Closed Mon. Italian  
cuisine. MC,V. Casual. Moderate.

**MAGIC WOK CHINESE RESTAURANT**,  
1010 E. Imperial Hwy., Ste. B-4, 990-8883.  
L 11:30-3; D 4:30-10; till 10:30 Mon-Thur,  
2-10 Fri, Sat, Sun. Mandarin gourmet  
cuisine. Food to go, catering. MC,V. Semi-  
casual. Moderate.

**MANDARIN PAVILION CHINESE CUI-  
SINE**, 1050 W. Valencia Dr., 870-7950.  
4-9:45 Mon-Fri; 11:30-10:45 Sat-Sun. Man-  
darin cuisine. All major credit cards.

**MEXICO CITY RESTAURANT**, 1401 S.  
Lemon, 992-0690. 11-10 Mon-Wed; 11-  
midnight Thur; 11-2 a.m. Fri-Sat; 2-2 Sun.  
Mexican cuisine. Ent, dancing. CB,DC,  
MC,V. Semi-casual. Moderate.

**MULBERRY STREET RISTORANTE**,  
114 W. Wilshire Ave., 525-1056. L-D Mon-  
Fri; D Sat. Late night menu Thur-Fri-Sat.  
Italian cuisine. AE,MC,V. Semi-casual.

**THE OLD SPAGHETTI FACTORY**, 110  
E. Santa Fe, 526-6801. L 11:30-2 Mon-Fri;  
D 5-10 Mon-Thur, 5-11 Fri-Sat, 4-10 Sun.  
No credit cards. Inexpensive.

**ORANGEFAIR RESTAURANT**, 1300 S.  
Harbor, 526-4697. 10-2 a.m., dining room  
6-11. American cuisine. Ent Wed-Sat. All  
major credit cards. Casual. Moderate.

**PANACHE**, 4444 N. Harbor Blvd., 526-6633.  
L 11-3; English Tea 3-5; D 5:30-10 Mon-  
Thur; 5:30-11:30 Fri-Sat. Closed Sunday.  
California Contemporary cuisine. DC,MC,  
V. Casual. Moderate.

**SIGLOS RESTAURANT**, 1975 Sunny-  
crest Dr., 526-7216. 11:30-2 Tue-Fri; 5:30-  
10:30 Thu-Sat. French-Basque classical  
music Fri & Sat. AE/MC,V. Semi-casual.

**TEXAS LOOSEY'S CHILI PARLOR &  
SALOON**, 2720 E. Nurwood, 738-4988.  
11 a.m.-2 a.m. daily. Food served 'til 11 p.m.;  
'til 1 a.m. Fri-Sat; 10 a.m.-2 p.m. Sun  
brunch. Texas red chili, burgers & Tex-Mex  
cuisine. Live country western music night-  
ly. MC,V. Casual. Inexpensive.

**TUMMY STUFFER**, 1811 W. Common-  
wealth, 525-0330. 9 a.m.-7 p.m. American  
cuisine, catering. Casual. Inexpensive.

**WING'S CHINESE RESTAURANT**, 3250  
E. Yorba Linda Blvd., 993-4670. 11:30-9:30  
Sun-Thur; 11:30-10:30 Fri-Sat. Chinese  
cuisine. MC,V. Semi-casual. Inexpensive.

## GARDEN GROVE

**ALPINE INN**, 13432 Brookhurst St.,

530-3282. 4-9 Mon-Sun, dinner only. American, German cuisines. MC.V. Casual. Moderate.

**BELISLE'S RESTAURANT**, 1 mile south of Disneyland on Harbor Blvd., 750-6560. 24 hours everyday. Old-fashioned Country Cooking like Grandma used to make. MC.V. Casual. Inexpensive-moderate.

**CASA SOFIA RESTAURANT**, 13187 Harbor Blvd., 537-0308. 11-11 Mon-Sat. Closed Sun. Mexican, American cuisines. All major credit cards. Casual. Inexpensive.

**COACHMAN**, 12455 Haster St., 971-2311. L 11:30-2:30 Mon-Fri; D 5:30-10 Sun-Tue, 5:30-11 Wed-Sat. Steak, lobster, prime rib. Piano bar daily. Checks ok. AE,MC,V. Semi-casual. Moderate.

**THE GROVE**, 9791 Chapman Ave., 636-5935. 7-9 p.m. Mon-Sat; 8-8 Sun. No credit cards. Casual. Moderate.

**HERB'S BLACK FOREST BAKERY**, 14346 Brookhurst, 531-3924. 8-7 Mon-Fri; 8-6 Sat. Bakery and party gift shop. Casual. Inexpensive.

**LA FAYETTE**, 12532 Garden Grove Blvd., 537-5011. L 11:30-2 Mon-Fri; D 6-11 Tue-Sat. Closed Sun. French cuisine. All major credit cards. Semi-casual. Moderate.

**MR. PENG'S SZECHWAN RESTAURANT**, 9730 Garden Grove Blvd., 530-1311. 11-10 Mon-Sun. Chinese, Szechwan, Mandarin cuisines. AE,MC,V.

**SEAFOOD BROILER**, 12892 Harbor Blvd., 638-9500. 11-10 S-Thur; 11-10:30 Fri-Sat. 25 types of fresh seafood daily. Early Bird specials, too. All major credit cards. Casual. Moderate.

#### HUNTINGTON BEACH

**APPLE-A-PEEL**, 16161 Springdale, 846-9710. 7 a.m.-11 p.m. daily. Family style, beer and wine. Checks ok. MC,V. Semi-casual. Moderate.

**BODEGA BAY SEAFOOD RESTAURANT**, 18782 Beach Blvd., 963-6200. 11 a.m.-11 p.m. Mon-Fri; 1-11 p.m. Sat & Sun. Mesquite charcoal broiled "fresh" seafood. AE,MC,V. Casual. Affordable.

**CRAZY BURRO**, 8082 Adams Ave., 960-7644. 11 a.m.-2 a.m. daily. Mexican seafood. AE,MC,V. Casual. Inexpensive.

**FRANCOIS**, 18151 Beach Blvd., 842-1919. 11-2 a.m. Mon-Sat; L 11-3 Mon-Fri; D 6-11 Mon-Sat. Closed Sun. Continental cuisine. Piano bar. Moderate to expensive. Reservations recommended.

**FU IN CHINESE RESTAURANT**, 15070 Edwards St., 892-8333. Mon-Thur 11:30 a.m.-9:30 p.m., Fri 11:30 a.m.-10:30 p.m., Sat 12 p.m.-10:30 p.m., Sun 12 p.m.-9:30 p.m. Mandarin and Szechwan cuisine. AE,DC,MC,V. Semi-casual. Moderate.

**GREAT TEXAS CHICKEN CO.**, 19032 Magnolia Ave., 964-7353. 11-8 Sun-Thur; 11-9 Fri-Sat. Giant rotisserie-cooked chicken, food to go, special catering dis-



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## DINING GUIDE

counts. Casual. Inexpensive.

**GRINDER GOURMET COFFEE SHOPPES**, 21002 Pacific Coast Hwy., 536-1664. 6 a.m.-12 midnight daily. Family style dining. Steaks, salads, burgers, omelettes, desserts. Beer and wine, children's menu, senior citizen discount. AE, MC, V. Casual. Inexpensive.

**HUNAN GARDEN CHINESE RESTAURANT**, 5864 Edinger, 846-1660. L 11:30-3 Tue-Sat; D 4:30-9:30 Sun-Thur; 4:30-10:30 Fri-Sat. Closed Mon. Mandarin gourmet Chinese food. MC, V. Semi-casual. Inexpensive to moderate.

**J.C. McLIN'S BAR & GRILL**, 18121 Beach Blvd. (between Talbert & Ellis), 841-0417. L 11-5 everyday; D 5-10:30. Seafood and ribs, plus varied cuisine. AE, DC, MC, V. Casual. Moderate.

**JEREMIAH'S STEAK HOUSE**, 8901 Warner Ave., 848-2662. L 11:30-2:30 Mon-Fri; D 5-10 Mon-Sun. American cuisine. Ent, dancing. MC, V. Casual. Moderate.

**KIKU RESTAURANT**, 15059 Goldenwest, 891-0401. L 11:30-2:30 Mon-Sat; D 5-10. Japanese food, sushi bar, teppan. MC, V. Casual. Inexpensive.

**LA PLAZA MEXICAN RESTAURANT**, 16961 Goldenwest. 11-10 daily. Lunch specials 11-2. Cocktails. Casual. Inexpensive to moderate.

**MacARTHUR PARK**, 16390 Pacific Coast Hwy., 846-5553 or 213-592-5578. B 9-2 Sat-Sun; L 11:30-2:30 Mon-Fri; D 5-10:30 Mon-Thur, 5-11 Fri-Sat. Oakwood smoked baby back ribs. MC, V. Semi-casual. Moderate.

**MAMA ROSE'S ITALIAN RISTORANTE**, 7320 Center Dr./17053 Newland St., 895-2528/842-2713. 11 a.m.-11 p.m., 7 days. Sicilian style. MC, V. Semi-casual. Moderate.

**MAXWELL'S BY THE SEA**, 317 Pacific Coast Hwy., 536-2555. 8-2:30 Mon-Sat; 2:30-4 snack menu daily; D 4-10 Mon-Thur, 4-11 Fri-Sun; 10-2:30 Sun brunch. Seafood, steak. All major credit cards. Ent, dancing daily. Casual. Moderate.

**MOOCHIE'S**, 10142 Adams, 963-7829. L 11:30-4 daily; D 4-10. No credit cards. Casual. Inexpensive.

**NASH'S SEAFOOD**, 7594 Edinger Ave., 847-8222. 4-10 Sat; 4-9 Sun; 11-10 Tue-Thur; 11-11 Fri. Mesquite broiled/fresh fish. MC. Casual. Moderate.

**OLD WORLD GERMAN RESTAURANT**, 7561 Center Ave., 893-0112. 11-9:30 daily. German, continental cuisine. Ent. Checks ok. MC, V. Casual. Moderate.

**PASTRANO'S RESTAURANT**, 19535 Beach Blvd., 960-7730. D from 5 Mon-Sat. Continental cuisine. MC, V. Casual. Moderate.

**ROYAL INDIA**, 9901 Yorktown Ave., 964-1578. L 11-2; D 5-10. Closed Mon. Indian cuisine. DC, MC, V. Semi-casual. Moderate.

**REUBEN'S AT PETER'S LANDING**, 16360 Pacific Coast Hwy., 840-1391. L

11:30-3; D 5-10 Mon-Thur, 5-11 Sat; 10-2 Sun brunch. Steaks, lobster, seafood. Checks ok. All major credit cards. Ent. Casual. Moderate.

**THE RUSTY SCUPPER**, 7887 Center Ave., 895-3444. Phone for hours. Lunch, dinner, Sun brunch. Happy hour 4-7. Oyster bar, seafood. All major credit cards. Semi-casual. Moderate.

**SHANGHAI SPRING GARDEN**, 6842 Edington Ave., 842-2591. L 11:30-2:30 Mon-Sat; D 5 Mon-Sat. Mandarin cuisine. All major credit cards. Casual-semi-casual. Moderate.

**THE SHED**, 210 5th St., 960-1317. B 6 a.m.-10 p.m. daily; 10-2 Sat-Sun champagne brunch. American. MC.V. Inexpensive.

**SUNNY'S RESTAURANT**, 7148 Edinger, 847-8069. 6:30-11 daily. Family atmosphere. MC.V. Casual. Inexpensive.

**SZESCHWAN GARDEN CHINESE RESTAURANT**, 16482 Bolsa Chica, 840-2288. 11:30-9:30 Mon-Thur; 11:30-10:30 Fri-Sat. Chinese food, food to go. MC.V. Casual. Moderate.

**T C PEPPERCORN**, 8052 Stark St., 8052 Stark St., 842-5535. 11:30-3 Mon-Fri; 5-10 Sun-Thur; 5-11 Fri-Sat. Steak, seafood. Ent Tue-Sat. AEMC.V. Casual. Moderate.

**TIBBIE'S MUSIC HALL**, at Peter's Landing, 16360 Pacific Coast Hwy., 840-5661. 5:45 and 8:45 p.m. American cuisine. Ent Tue-Sun by Young Americans Song and Dance Company.

**TOSH'S HICKORY SMOKED BAR-B-Q RESTAURANT**, 16871 Beach Blvd., 847-6321. 11-10 Sun-Thur; 11-11 Fri-Sat. "Old style pit bar-b-q with a touch of class." American cuisine, hickory smoked ribs, chicken, sandwiches, gyros, beer, wine. MC.V. Casual.

**TOKYO BUFFET RESTAURANT**, 9059 E. Adams, 964-4789. 5-9 Mon-Thur; 5-9:30 Fri & Sat; 11:30-2 Mon-Sat; 11-2 Sun brunch. Japanese buffet. AE, DC, MC, V. Casual. Inexpensive.

**VILLA SWEDEN**, 522 Main St., 536-3033. 11:30-8 Mon-Thur; 11:30-8:30 Fri-Sat; 12-8 Sun. Swedish cuisine. Checks ok. DC, MC, V. Semi-casual. Moderate.

**WONG'S SEAFOOD RESTAURANT**, 8052 Adams Ave. at Beach Blvd., 536-8877. 11:30-10 Sun-Thur; 11:30-11 Fri-Sat. Happy hour 4-6:30 Mon-Fri. Chinese food. All major credit cards. Casual. Moderate.

#### IRVINE

**A to Z CATERING**, 551-2186. Continental and mid-eastern cuisine. Moderate.

**BAXTER'S**, 1436 Culver Dr., 857-2103. 8 a.m.-11 p.m. daily. Happy hour 4-7 Mon-Fri. Ent. dancing 10-2 a.m. daily. Varied menu. AEMC.V. Casual. Moderate.

**CAFE GAZEBO**, 18800 MacArthur Blvd. (Registry Hotel), 752-8777 ext 7157. 6 a.m.-2 a.m. daily. All major credit cards. Casual.

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## DINING GUIDE

**C'EST LA VIE**, 4610 Barranca Pkwy., 551-5300. 8-9 Sun-Thur; 8-11 Fri-Sat. French cuisine. Checks ok. MC/V. Casual Moderate.

**CHANTECLAIR**, 18912 MacArthur Blvd., 752-8001. L 11:30-2 Mon-Fri; D 6-11 Mon-Sun; 10-2 brunch. Available for weddings on Sat. Continental cuisine. All major credit cards. Moderate to expensive.

**CHICAGO JOES**, 1818 N. Main St., 261-JOES. 7-10:30; 11-3; D 4:30-11 Mon-Fri, Saturday Saloon lunch 11-4:30. Closed Sunday. Steaks, chops, seafood, specialty. AEDC/MC/V. Casual. Moderate.

**COUNTY LINE**, 4615 Barranca Pkwy., 551-1942. Daily from 11:30. Ribs, steaks, fish, lobster. Ent. Happy hours. AE/MC/V. Moderate.

**EL CAPITAN**, 14210 Culver Dr., 551-3310. 11-10 Mon-Thur; 11-11 Fri-Sun; 11-3 Sun brunch. Mexican cuisine. Ent. AE/MC/V. Casual. Moderate.

**GULLIVER'S RESTAURANT**, 18482 MacArthur Blvd., 833-8411. L 11:15-2:30; D 5:30-10 Mon-Fri, 5-12 Sat, 4-10 Sun. English style prime rib. MC/V. Moderate.

**HERITAGE CAFE**, Heritage Plaza, 857-0826. 8 a.m.-5 p.m. Continental, Cajun, and American cuisines. Casual. Moderate.

**JADES**, 1800 Von Karman Ave. (in the Irvine Marriott), 851-1100. L Mon-Fri; D Mon-Sat. Closed Sun. Japanese. Chinese, continental cuisines. All major credit cards. Semi-casual. Moderate.

**KNOWLWOOD**, 4700-A Barranca Pkwy. in the Woodbridge Village Center, 552-0795. 11-9:30 daily. Hamburgers. Casual. Inexpensive.

**LE CAFE**, 17900 Jamboree Blvd. (in the Irvine Hilton and Towers), 863-3111. 6 a.m.-midnight daily. California cuisine. All major credit cards. Casual. Inexpensive.

**LE CHARDONNAY**, 18800 MacArthur Blvd. (in the Registry Hotel), 752-8777, ext 7150. L 11-2:30 Mon-Fri; D 6-10 Sun-Thur; 6-11 Sat; Sun brunch. California, French and nouvelle cuisine. All major credit cards. Expensive.

**THE MEDITERRANEAN ROOM**, Airport Inn, 18700 MacArthur Blvd., 833-2770. L 11:30-2 Mon-Fri; D 5-10, 5:30-9 Sun; 10-3 Sun brunch. Continental cuisine. All major credit cards. Ent. Semi-casual. Moderate.

**MONTY'S RIBS**, 4790 Irvine Blvd., 730-5088. 4-9:30 Sat-Tue; 11-9:30 Wed-Fri. Barbecue style ribs, chicken, sandwiches, food to go. MC/V. Casual. Inexpensive.

**MORELL'S**, 17900 Jamboree Blvd. (in the Irvine Hilton and Towers), 863-3111. L 11-2:30 Mon-Fri; D 5:30-11 Mon-Sat. Closed Sun. California cuisine. All major credit cards. Semi-casual. Moderate.

**PLAT DU JOUR**, 4250 Barranca Pkwy., 552-3545. L 11-3; D 5-9 daily. Nouvelle French cuisine. MC/V. Casual. Inexpensive.

**PLEASANT PEASANT**, 4251 Marryingale

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## DINING GUIDE

Way (in MacArthur Square), 955-2755.  
L 11:30-2 Mon-Fri; D 5:30-9 Mon-Thurs,  
5:30-10 Fri-Sat. Classic French country  
dining. AE,MC,V. Casual. Moderate.

**RUSTY PELICAN**, 1830 Main St.,  
250-0366. L 11-3 Mon-Fri; D 5-11 Mon-Fri;  
4:30-11 Sat-Sun. Ent Tue-Sat. All major  
credit cards. Moderate.

**SATO SUPPER HOUSE**, 14450 Culver,  
857-0322. 5-10 Tue-Sun. American. MC,V.  
Moderate.

**SETOYA**, 2675 Irvine Ave. #1A5, 645-5518.  
L 11:30-2:30 Tues-Sat; D 5-11 Sun-Thurs,  
5-12 Fri-Sat. Happy hour 3-6. Sun brunch  
10-3. Japanese cuisine. AE,V. Semi-casual.  
Moderate.

**TAIKO JAPANESE RESTAURANT**,  
14775 Jeffrey Rd., 559-7190. L Mon-Fri  
11:30-2; D Mon-Sat 5-10, Sun 4:30-9:30.  
Japanese cuisine. MC,V. Casual. Inexpensive.

**THE TERRACE**, 18000 Von Karman Ave.  
(in the Irvine Marriott), 851-1100. B, L, D  
daily. Moroccan motif, variety of cuisines.  
All major credit cards. Semi-casual.  
Moderate.

**YEE'S**, 14310 "A" Culver Dr., 857-1345/  
559-9782. 11:30-9:30 Mon-Sun; 11:30-10:30  
Fri-Sat. Chinese cuisine. AE,MC,V. Casual.  
Moderate.

**ZOT**, 17900 Jamboree Blvd. (in the Irvine  
Hilton and Towers), 863-3111. 4:30-2 a.m.  
nightly. Entertainment lounge. All major  
credit cards. Casual. Inexpensive.

## LAGUNA BEACH

**BEACH HOUSE INN**, 619 Sleepy Hollow  
Lane, 494-9707. B 8-11:15 Mon-Fri; 8-11:45  
Sat; 8-12:45 Sun; L 11:30-3:45 Mon-Fri; 12-  
3:45 Sat; 1-3:45 Sun; D 5-9:45 Mon-Fri;  
5-10:45 Fri-Sat; 5-9:45 Sun. Ocean view,  
outside dining. Seafood cuisine. AE,MC,V.  
Casual. Moderate.

**BEN BROWN'S**, 31106 Pacific Coast Hwy.,  
499-2663. B 8-10:45; L 10:45-2:45; D 4:30-  
10:45 Mon-Thur, 5-10:45 Fri-Sat, 5-9 Sun;  
10-2:45 Sun brunch. Continental cuisine.  
All major credit cards.

**B.J. CHICAGO PIZZA**, 280 S. Coast Hwy.,  
494-3802. 11-11 Sun-Thur; 11-12 Fri-Sat.  
Italian/pizza. MC,V. Casual. Inexpensive.

**THE BOARDWALK**, 1555 S. Coast Hwy.  
(in the Surf and Sand Hotel), Cocktails  
from 4:30; D 5:30-10 Mon-Thur, 5:30-11 Fri-  
Sun. Seafood cuisine. Reservations sug-  
gested.

**CLAES/HOTEL LAGUNA**, 425 S. Coast  
Hwy., 494-1151. 7-3, 5-10:30 Everyday.  
10-2:30 Sun brunch. California cuisine.  
All major credit cards. Dressy. Moderate-  
expensive. Reservations suggested. Ocean  
view.

**CORDON BLEU**, 859 Laguna Canyon Rd.  
(in the Bartlett Center), 494-1911. D from  
5:30 Tue-Sun. Closed Mon. Classic French  
cuisine. MC,V. Casual. Moderate.

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**THE COTTAGE RESTAURANT**, 308 N. Coast Hwy., 494-3023. B 8-3 daily; L 12-4; D 4-10. Homestyle family dining. Casual. Moderate.

**CROWN HOUSE**, 32802 Pacific Coast Hwy., 496-5773. 11-11 Mon-Sat; 9:30-4 Sun brunch; D 4-11:30 Sun. Ent daily 8:30-1:30 at the piano bar. All major credit cards. Casual. Moderate.

**DIZZ'S AS IS**, 2795 S. Coast Hwy., 494-5250. 5:30-10 Sun-Thur; 5:30-10:30 Fri-Sat. Continental (European) cuisine. MC, V. Casual. Expensive.

**GAUGUIN'S BISTRO**, 696 S. Coast Hwy. (in the Hotel San Maarten), 494-0162/833-8310. Informal European bistro, dine amidst Gauguin's Gallery or Fountain Garden Patio. Open daily for lunch, dinner, cocktails and Sun brunch. AE, CB, DC, MC, V. **GEORGIA'S BISTRO/HOTEL LAGUNA**, 425 S. Coast Hwy., 494-1151. 11 a.m.-10 p.m. W-Thur-Fri-Sat-Sun. Closed Mon-Tue. Continental cuisine. All major credit cards. Casual. Moderate. Soft guitar.

**GREETER'S CORNER**, 329 S. Coast Hwy., 494-0361. 8-9 daily. Broiled seafood, American cuisine. Checks ok. No credit cards. Casual. Moderate.

**IVY HOUSE RESTAURANT**, 384 Forest Ave., 494-9491. 11-11. Continental cuisine. Ent to 1:30. All major credit cards.

**LA PAZ**, 1133 S. Coast Hwy., 494-4015. L 11:30-3 Tue-Sun; D 5-10. Mexican cuisine. Checks ok. All major credit cards. Casual. Moderate.

**LAGUNA SIDEWALK CAFE**, 480 S. Coast Hwy., 497-2211. 8-11 p.m. daily. American cuisine, beer, wine, dessert. Checks ok. MC, V. Casual. Inexpensive.

**MONIQUE FRENCH RESTAURANT**, 31727 Pacific Coast Hwy., 499-5359. L 11:30-2:30 Tue-Fri; D 5:30-10 Tue-Sun. French cuisine. AE, MC, V. Moderate.

**PARTNER'S BISTRO**, 448 S. Coast Hwy., 497-4441. L 11:30-3 daily; D 5:30-10 Sun-Thur; 5:30-11 Fri-Sat; 10-3 Sun brunch. Continental cuisine. MC, V. Semi-casual. Moderate.

**PICASSO'S**, 199 N. Coast Hwy., 497-6211. L 11:30-2:30; D from 6; 10:30-3 Sun brunch. Oceanfront and garden terrace. Continental cuisine. AE, MC, DC, V. Moderate. Reservations suggested.

**PIZZA IN THE RAW**, 30902 So. Coast Hwy., 499-5383. Open daily. 11 a.m.-9 p.m. Sun-Thurs; 11 a.m.-10 p.m. Fri-Sat. Pizza and sandwiches. Checks ok. No credit cards. Casual. Inexpensive.

**POOR RICHARD'S**, 1198 S. Coast Hwy., 497-1667. 8-9 daily; happy hour 4-7; 11-3 Sat-Sun brunch. American cuisine. MC, V. Casual. Inexpensive.

**RON'S IN LAGUNA**, 1464 S. Coast Hwy., 497-4871. 5-12 daily; happy hour 4-7; 11-3 Sat-Sun brunch. Continental cuisine. Ent daily. AE, MC, V.

**SALERNO RESTAURANT**, 220 Beach St.,

497-2600/494-5000. 11:30-10. Closed Tue. Italian cuisine. All major credit cards. Casual. Inexpensive.

**TAKAO**, 222 Forest Ave., 494-7242. Japanese cuisine. All major credit cards. Casual. Expensive.

**TAVERN BY THE SEA**, 2007 S. Coast Hwy., 497-6568. D 5-10 Sun-Thur, 5-11 Fri-Sat; oyster bar 5-midnight Sun-Thur, 5-11 Fri-Sat; 10-2:30 Sun brunch. California, continental cuisine. Valet. MC,V.

**THE TERRACE**, 448 S. Coast Hwy., 497-6769. 11-4:30 Mon-Sat; D 5-10 Fri-Sat; 10-3 Sun brunch.

**TORTILLA FLATS**, 1740 S. Coast Hwy., 494-6588. 11:30-10 Mon-Sat; 10:30-3 Sun brunch; cantina till 2 a.m. Mexican cuisine. MC,V. Semi-casual. Moderate.

**TOWERS RESTAURANT**, 1555 S. Coast Hwy. (at the top of the Surf & Sand Hotel), 497-4477. B 7-11; L 11:30-2:30; D Mon-Thur 5:30-10, Fri-Sun 5:30-11; 7:30 a.m.-3 p.m. Sun brunch. Elegant French cuisine. AE,DC,MC,V. Dressy (jackets required for after 6). Expensive.

**VILLA JAMES CONTINENTAL ITALIAN RESTAURANT**, 1826 South Coast Hwy., 494-0400. 5-9:30 p.m. daily. Italian cuisine. AE,CB,DC,MC,V. Casual. Moderate.

**VERBENA DARE RESTAURANT**, 332 Forest Ave Mall, 494-5156. 10-6. Casual. AE,MC,V. Inexpensive.

**THE WHITE HOUSE RESTAURANT**, 340 S. Coast Hwy., 494-8088. 7-3 Mon-Fri; 8-3 Sat-Sun; D 5-10 Mon-Thur, 5-11 Fri-Sat. American cuisine. Ent. All major credit cards. Casual. Inexpensive.

#### LAGUNA HILLS

**THE GINGERJAR**, 23000 Lake Forest Ave., 768-1761. 25211 Paseo de Alicia, 951-1761. Open 24 hours. MC,V. Senior's discount.

**LA CHINOISE**, 23600 Rockfield Blvd., Ste. H-1-J-K, 830-9984. 11-2:30 Mon-Fri; 5-10 Mon-Thur; 5-11 Fri-Sat; 5-9 Sun. Nouvelle Chinese cuisine. Ent, dancing. All major credit cards. Moderate.

**MANDARIN TERRACE CUISINE RESTAURANT**, 24291 Ave dela Carlota, 951-1577/951-1578. L 11:30-3 Mon-Sat; 4-6:30 early bird Mon-Sun; D 4-10 Sun, 4-11 Fri-Sat. Mandarin, Szechuan cuisine. MC,V. Casual. Inexpensive.

**MARONE'S SUPERB ITALIAN CUISINE**, 24801 Alicia Pkwy., 770-6963. 11:30-2:30; D 5:30-10:30 Tue-Thur, 5:30-11 Fri-Sat; 2:30-5:30 Tue-Fri cocktails only; 5:30-11 Sat dinner only. MC,V. Semi-formal. Moderate.

**MONTEREY BAY CANNERS FRESH SEAFOOD**, 24311 Avenida de la Carlota, 951-FISH. 11-10 Sun-Thur; 11-11 Fri-Sat. Seafood. All major credit cards. Casual. Moderate.

**PEKING RESTAURANT**, 24861 Alicia



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## DINING GUIDE

Pkwy, Ste A & B, 770-4313. 11-10 Mon-Sat; 3-10 Sun. Mandarin, Szechwan cuisine. Checks ok. All major credit cards. Casual Moderate.

**PIZZERIA UNO RESTAURANT AND BAR**, 24321 Avenida de la Carlota, Oakbrook Village, 859-0613. From 11 daily. Pizza, sandwiches. M.C.V. Casual

**VALENTINO**, 25292 MacIntyre, 855-3233. 10-7 daily. Imported cheeses and meats, Italian deli, wines. Casual Moderate.

### LAGUNA NIGUEL

**THE RITZ-CARLTON**, 33533 Shoreline Dr. 240-2000. The Cafe, B 6:30-11:30 a.m.; L 11:30-6 p.m.; D 6-mid. American cuisine. The Dining Room, D nightly 6-11, Continental/French cuisine.

**PAISANS**, 17 Monarch Bay Plaza, 240-9436. 8-7 Mon-Sat; 10-2 Sun. Continental breakfast/lunch/dinner. Imported/domestic gourmet grocery, premium beer, wine and catering. Fine Italian cuisine.

**PIZZA IN THE RAW**, 28985 Golden Lantern, Suite B104, 495-1985. Open daily. 11 a.m.-9 p.m. Sun-Thurs; 11 a.m.-10 p.m. Fri-Sat. Pizza and sandwiches. Checks ok. No credit cards. Casual Inexpensive.

### LA HABRA

**CAT AND THE CUSTARD CUP**, 840 E Whittier Blvd., 992-6496/213-694-3812. L 11:30-2:30 daily; D 5:30-10 Mon-Thurs; 5:30-11 Fri-Sat; 5-9 Sun. English food. Piano bar. DC, M.C.V. Expensive.

**EL CHOLO**, 840 Whittier Blvd., 525-1320. 11-10 daily, 10-2 Sun brunch. Mexican cuisine. Bar. Cuervo 1800 "Gold Margaritas." AE, M.C.V. Casual Moderate.

**EL RANCHITO**, 1351 Beach Blvd., 871-4692. Open for lunch and dinner. Mexican cuisine. AE, M.C.V. Semi-casual Moderate.

**GEE YEE/ROYAL PEACOCK**, 1211 E. La Habra Blvd., 213-697-4823/697-2913. 11:30-9 daily. Chinese cuisine. Checks ok. M.C.V. Casual Moderate.

**GOLDEN STAR RESTAURANT**, 150 W. Whittier Blvd., 213-697-9176/697-5548. 11-10 Sun-Thurs; 11-11 Fri-Sat. Closed Tue. Cantonese cuisine. M.C.V. Casual Inexpensive to moderate.

**ICHABOD'S SLEEPY HOLLOW**, 651 W. Whittier Blvd., 714-992-2336/213-694-1988. L 11-3 Mon-Fri; D 5-9 Sun-Thurs; 5-10 Fri-Sat; Dancing 9 p.m.-2 a.m. Tues-Sat; 10-3 Sun brunch. Prime rib/steaks/seafood. All major credit cards. Semi-casual Moderate.

**SRI THAI RESTAURANT**, 330 N. Harbor Blvd., 213-697-4408. 11:30-2:30, 5-10 Mon-Sat. Closed Sun. Thai cuisine. Checks ok. M.C.V. Casual Moderate.

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## LOS ALAMITOS

**CLAIM JUMPER**, 10900 Los Alamitos Blvd., Ste. 117, 213-431-1321. 7-11 Sun-Thur; 7-midnight Fri-Sat. American cuisine. AE,MC,V. Casual. Moderate.

**LOS ALAMITOS FISH CO.**, 11061 Los Alamitos, 213-594-4553. 11-10 Mon-Thur; 11-11 Fri-Sat; 4-10 Sun. Gourmet shellfish, fresh fish. AE,MC,V. Casual. Moderate.

## MISSION VIEJO

**AVANTI TRATTORIA**, 27762 Vista del Lago, 951-7820. 11:30-2:30; D from 5:30; 10-2:30 Sun brunch. Italian cuisine. Checks ok. MC,V. Casual. Moderate.

**CAFE CROISSANT**, 24012 Alicia Pkwy., 855-6449. 7-6 Mon-Fri; 7-5 Sat; 7-3 Sun. Continental breakfast, croissant sandwiches, soups, salads, quiche, full bakery. Checks ok. No credit cards. Casual. Inexpensive.

**GABBIANOS**, 28431 Marguerite Pkwy., 495-0835. L 11:30-2 Wed-Fri; D 5-10 Mon-Thur, 5-1:30 Fri-Sat, 4-9 Sun. Italian. AE,MC,V. Moderate.

**LA FERME**, 28451 Marguerite Pkwy., No. 10 & 11, 831-8252. L 11:30-2:30; D 5:30-9:30 daily. French cuisine. Cocktails. AE,MC,V. Moderate.

**REMINGTONS**, 28682 Marquette Pkwy., 495-0962. L & D 11 a.m.-11 p.m. Mon-Thur; 11-mid Fri-Sat; D 2-10 Sun; 10-2 Sun brunch. Ribs, steaks, seafood. AE,MC,V. Semi-casual. Moderate.

**RUBY'S**, 27772 Vista del Lago (Market on the Lake), 700-RUBY. American music. 40s atmosphere. Recorded swing music. No credit cards. Casual. Inexpensive.

**TIJUANA WILLIES**, 27567 Puerta Real, 643-8775. 11-10 weekdays; 11-11 Fri-Sat; 11-10 Sun. Mexican cuisine. MC,V. Casual. Inexpensive.

**TWIN PANDA**, 24000 Alicia Pkwy., Ste. 15 (Gateway Center), 768-3309/768-3315. 11:30-9 daily. Chinese cuisine. AE,MC,V. Checks ok. Semi-casual. Moderate.

## NEWPORT BEACH

**ANCIENT MARINER**, 2607 W. Coast Hwy., 646-0201. L 11:30-3 Mon-Sat; D 4:30-11 Mon-Fri; 10-3 Sun brunch. Happy hour 4-7 Mon-Fri. Seafood, steaks. All major credit cards. Semi-casual. Moderate.

**ANTHONY'S PIER II**, 103 N. Bayside Dr., 640-5123. D from 5 daily. Seafood, ribs. AE,DC,MC,V. Semi-casual. Moderate.

**ANTOINE**, 4500 MacArthur Blvd (in the Hotel Meridien), 476-2001. L 11:30-2 Mon-Fri; D 6-10 Mon-Sat. French cuisine prepared under the supervision of Jacques Maximin, the 1984 Premier Chef of France. All major credit cards. Dressy, coat and tie required. Moderate.



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## DINING GUIDE

**THE ARCHES**, 3334 W. Coast Hwy., 645-7077. L 11:30-2:45 Mon-Sat; D 5 daily. Continental cuisine. All major credit cards. Casual. Moderate.

**BAXTER'S**, 5180 Birch St., 833-1600. 7-10 daily. Happy hour 4-7 Mon-Fri. Dancing 9-2 a.m. daily. Varied menu. AE,MC,V. Casual. Moderate.

**BAXTER'S BAYSIDE**, 333 Bayside Dr., 673-2733. 7-9 Mon-Fri; 8-9 Sat. Continental cuisine. Happy hour 4-7. Dancing 9:30-1:30 daily. AE,MC,V. Casual. Moderate.

**BAXTER'S STREET DINNER THEATRE AND RESTAURANT**, 4647 MacArthur Blvd., 540-2475. Open for lunch. Dinner shows with the Young Americans. Call for show times and reservations. AE,BC,DC,MC,V. Semi-casual. Moderate.

**BEEF & REEF** (formerly the Chart House), 1520 W. Coast Hwy., 548-7167. 5-10 daily; 5-11 Fri-Sat; 5-9:30 Sun. Prime rib, steaks, seafood. Full bar. AE,MC,V. Casual. Moderate.

**BLACKBEARD'S**, 4250 Martingale Way, 833-0080. L 11-3 Mon-Sat; D 5:10-30 Sun-Thur; to 11 Fri-Sat; 10-3 Sun brunch. Seafood, varied cuisines. All major credit cards. Casual. Moderate.

**BOBBY MCGEE'S ORIGINAL CONGLOMERATION**, 353 E. Coast Hwy., 673-5380. 5:30-2 a.m. Mon-Thur. Steak, lobster. Dancing. All major credit cards. Casual. Moderate.

**BOGIE'S PLACE**, 89 Fashion Island, 640-6390. 11-9 Thur-Fri; 11-6 Tue-Wed, Sat; 12-5 Sun. Soup, salad, sandwiches, quiche. Casual. Moderate.

**BOUZY ROUGE CAFE**, 3110 Newport Blvd., 673-3440. B 7-10:30 Mon-Fri; 7-10:30 Sat, 10-2:30 Sun; L 11:30-3; D 5:30-10 Mon-Thur, 5-11 Fri-Sat, 5-9 Sun. Continental bistro. Live ent. MC,V. Casual. Inexpensive.

**CAFELINDO**, 2900 Newport Blvd., 675-2968. L 11-3 Mon-Fri; D 6-12 daily. Continental. American cuisine. Jazz Ent. nightly. AE, MC,V. Casual. Moderate.

**THE CANNERY**, 3010 Lafayette Ave., 675-5777. L 11:30-3; D 5-10; bar till 2 a.m.; 10-2:30 Sun brunch. Seafood, steak. Ent nightly and Sun afternoon. AE,MC,V. Casual. Moderate.

**CANOS**, 2241 W. Coast Hwy., 631-1381. L 11:30-2:20 Mon-Fri; 11-6 Sat brunch; 10-3 Sun brunch; D 6-10 Mon-Thur, 6-11 Fri, 5-11 Sat, 5-10 Sun. International Mexican cuisine. All major credit cards. Casual. Moderate to expensive.

**CAPPY'S CAFE & FAMILY RESTAURANT**, 5930 W. Coast Hwy., 646-4202. 6 a.m.-10 p.m. daily. Beer, wine. MC,V. Casual. Inexpensive.

**C'EST SI BON**, 149 Riverside, 645-0447. E. Coast Hwy., 645-0994. 7:30-6 p.m. Tue-Fri; 8-5 Sat; 8:30-1:30 Sun. Pastries, international coffees, cheeses, wines. Checks ok. No credit cards. Casual. Inexpensive.

**CHEZ DANTE'S CONTINENTAL RES-**

**TAURANT**, 1701 Corinthian Way, 955-0622. L 11:30-2:30 Mon-Fri; D 6-10 Mon-Sat. Continental cuisine. All major credit cards. Moderate.

**CHINA PLACE**, 2930 W. Coast Hwy., 631-8031. 11:30-10 Mon-Fri; 11:30-11 Sat-Sun. Chinese, Mandarin, Szechwan cuisines. AE,MC,V. Casual. Inexpensive.

**THE CRAB COOKER**, 2200 Newport Blvd., 673-0100. 11-9 Sun-Thur; 11-10 Fri-Sat. Market 10-9 Sun-Thur; 10-10 Fri-Sat. Seafood cuisine. Checks ok. No credit cards. Casual. Inexpensive.

**DILLMAN'S RESTAURANT**, 801 E. Balboa Blvd., 673-7726. 11-10 daily. 10-3 Sat-Sun brunch. American cuisine. Checks ok. Bank cards only. Casual. Moderate.

**DOMINO MCFLY**, 4248 Martingale Way, 955-1577. 11 a.m.-midnight food service Mon-Fri; 5 p.m.-midnight Sat-Sun; full bar till 2 a.m. nightly. Dancing nightly. American cuisine. AE,DC,MC,V. Casual. Moderate.

**DOVE STREET RESTAURANT**, 1660 Dove St., Ste. B, MacArthur Sq., 752-2538. L 11:15-2 Mon-Fri; D from 5. Happy hour 2:30-7. Bar till midnight. Steak. Checks ok. AE,MC,V. Casual. Moderate.

**E. GADS**, 2100 W. Oceanfront (at Newport Pier), 675-9900. 11-2 a.m. daily. Seafood, varied cuisines. MC,V. Casual. Moderate.

**EL RANCHITO**, 2800 Newport Blvd., 675-6855. Open for lunch and dinner. Mexican cuisine. AE,MC,V. Semi-casual. Moderate.

**THE GOOD EARTH**, 210 Newport Center Dr., 640-2411. 7 a.m.-10 p.m. Sun-Thur; till 11 Fri-Sat. General variety, pseudo health food. Checks ok. MC,V. Casual. Moderate.

**GOWER STREET**, 1000 Bristol St., North Plaza Newport Center, 955-0554. 10-8 Mon-Fri. Homemade soups, salad, buffet-cafeteria style, catering. Checks ok. Casual.

**GRINDER GOURMET COFFEE SHOPS**, 1400 Pacific Coast Hwy., 642-8881. 6 a.m.-4 a.m. daily. Family style dining. Steaks, salads, burgers, omelettes, desserts. Beer and wine, children's menu, senior citizen discount. AE,MC,V. No checks. Casual. Inexpensive.

**HASSAN'S CAFE**, 3325 Newport Blvd., 675-4668. D 5-11 Tue-Sun. Closed Mon. Lebanese cuisine. Belly dancers Fri-Sat. All major credit cards. Moderate to expensive.

**JOSH SLOCUM'S**, 2601 W. Coast Hwy., 642-5935. 4:30-10 Mon-Thur; 4:30-11 Fri-Sat. Dinner only. Fresh fish, prime rib, varied cuisine. Checks ok. All major credit cards. Casual. Moderate.

**KOTO'S**, 4300 Von Karman Ave., 752-7151. L 11-2 Mon-Fri; D 5-11 Fri-Sat, 5-10 Thur; 10:30-2 Sun brunch. Japanese cuisine. All major credit cards. Casual. Moderate.

**LA BELLE CUISINE**, 177 Riverside Ave., 642-5422. 10:30-6:30 Mon-Fri; 11:30-5 Sat. Closed Sun. Fine French dinners to go. Checks ok. Casual.



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## DINING GUIDE

**LA PALME**, 1107 Jamboree Rd. (in the Newporter Hotel), 640-4182. L 11:30-2:30 Mon-Fri; D 6:30-10 Mon-Sat; 10-2 Sun brunch. California cuisine. Classical guitar. All major credit cards. Casual elegance. Moderate to expensive.

**LE BIARRITZ RESTAURANT**, 414 N. Newport Blvd., 645-6700. 11-10 daily; 11-4 Sun brunch. French cuisine. AE, MC, V. Semi-casual. Moderate.

**LE MIDI**, 3421 Via Lido, 675-4904. L 11:30-2:30 Tue-Sun; D from 6; 10-3 Sun brunch. Closed Mon. Southern French. V, MC, AE. Moderate.

**LE SAINT TROPEZ**, 3012 Newport Blvd., 673-7883. D from 6. Closed Mon. French cuisine. Moderate.

**MARGARITAVILLE**, 2332 W. Coast Hwy., 631-8220. 12-3 a.m. daily. Mexican, American cuisines. Major credit cards. Casual. Inexpensive to moderate.

**MARRAKESH**, 1100 W. Coast Hwy., 645-8384. 6-10 Mon-Fri; 5:30-11 Sat-Sun. Moroccan cuisine. All major credit cards. Casual. Moderate.

**MULDOON'S IRISH PUB**, 202 Newport Center Dr., 640-4110. 11:30-10 Mon-Fri; 5:30-10 Sat; 9:30-3 Sun brunch. Pub open 10:30-2 a.m. Mon-Fri; 4:30-2 a.m. Sat; 9:30-2 a.m. Sun. Irish, American cuisine. Ent 8:30-1:30 a.m. Wed-Sat. All major credit cards. Casual. Inexpensive to moderate.

**NICOLE'S**, 900 Newport Center Dr. (Marriott Hotel), 640-4000. 6:17-6:10 daily; 9:30-2 Sun brunch. Continental cuisine. All major credit cards. Semi-casual. Moderate.

**THE OLD SPAGHETTI FACTORY**, 2110 Newport Blvd., 675-8654. 5-10 Mon-Thur; 5-11:30 Fri; 4:30-11:30 Sat; 4:30-10 Sun. Spaghetti. Family atmosphere. Checks ok. No credit cards. Casual. Inexpensive.

**PALM GARDEN RESTAURANT-SHERATON NEWPORT HOTEL**, 4545 MacArthur, 833-1260. L 11:30-2 Mon-Fri D 6-10 Mon-Sat. California-Nouveau cuisine. All major credit cards. Dressy. Moderate.

**PARADISE CAFE**, 600-D Newport Center Dr., 644-1237. L 11-3 Mon-Fri; D 5:30-10 Tue-Sat; Closed Sun. American cuisine. Checks ok. AE, MC, V. Casual. Moderate.

**PATIO CAFE**, 1900 W. Balboa Blvd., 7-9:30 daily. Sun champagne brunch. MC, V. Casual. Moderate.

**R.C.'s**, 2813 Villa Way, 675-9355. L 11-2:30 Tue-Sat; D 6-10 Tue-Fri; 6-10:30 Sat; 6-9:30 Sun; 10-2 Sun brunch. American. AE, MC, V. Moderate.

**RED ONION**, 2406 Newport Blvd., 675-2244. 11-2 a.m. Mon-Sat; 10-2 a.m. Sun; 10-3 Sun brunch. Mexican cuisine. Cocktails. AE, MC, V. Casual. Moderate.

**REUBEN E. LEE**, 151 E. Coast Hwy., 675-5790. Seafood Deck open for lunch, dinner, Sun brunch. The Sternwheeler, a separate restaurant on the lower deck, is



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## DINING GUIDE

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Semi-formal. Moderate to expensive.

**THE REX OF NEWPORT**, 2106 W. Ocean-  
front, 675-2566. L 11:30-3 Mon-Fri; D 5:30-  
12 daily. Gourmet seafood. AE, DC, MC, V.  
Informal elegance. Moderate to expensive.

**RIB STAK RESTAURANT**, 211 62nd St.,  
646-7711. 11-10 daily. Texas Bar-B-Q, beer,  
wine. MC, V. Casual. Inexpensive.

**RJ'S**, 4880 Campus Dr., 979-RIBS. From 11  
a.m. daily; 11-3 Sun brunch. American  
cuisine. All major credit cards. Casual.  
Moderate.

**THE RITZ**, 880 Newport Center Dr.,  
720-1800. L 11:30-3 Mon-Sat; D 5:30-  
midnight Mon-Sat. Closed Sun. Continental  
cuisine. MC, V. Moderate.

**ROYAL KHYBER**, 1000 Bristol St.,  
752-5200. L 11:30-2:30 Sun-Fri; D 6-11 Sun-  
Thur; 6-11:30 Fri-Sat; 11-3 Sun brunch.  
Indian cuisine. All major credit cards.  
Semi-casual. Moderate.

**ROYAL THAI CUISINE**, 4001 W. Coast  
Hwy., 673-3322. L 11-3 Tue-Fri; D 5-10 Tue-  
Thur, 5-11 Fri-Sat; 5-10 Sun. Closed Mon.  
Thai cuisine. Credit cards welcome. Casual.  
Inexpensive.

**RUSTY PELICAN RESTAURANT**, 2735  
W. Coast Hwy., 642-3431/642-3426. L 11-3  
Mon-Sat; D 4:30-11 Mon-Fri; 4:30-12 Fri-Sat;  
10-3 Sun brunch. Ent every night  
starting 9 p.m. & Sun 10-3. All major credit  
cards. Moderate.

**SEA VIEW GARDEN RESTAURANT**,  
810 E. Balboa Blvd., 673-9751. 11:30-10:30  
Sun-Thur; till 1:30 Fri-Sat. Chinese, Man-  
darin cuisines. Checks ok. All major credit  
cards. Casual. Moderate.

**SHIRAZ**, 800 W. Coast Hwy., 548-7948.  
L 11:30-3 Tues-Sun; D 6-10. Persian cuisine.  
All major credit cards. Semi-casual.  
Moderate.

**SPAGHETTI BENDER**, 6204 Coast Hwy.,  
645-0651. D 5 to closing. Italian cuisine,  
patio wine bar. All major credit cards.  
Semi-casual. Moderate.

**THE STUFF NOODLE**, 217-17 Riverside  
Ave., 548-7418. 5:30-10:30 Mon-Thur; 5-11  
Fri-Sun. Northern Italian cuisine. All major  
credit cards. Semi-casual. Moderate.

**TALE OF THE WHALE**, 400 Main St.,  
673-4633. Call for lunch, dinner hours.  
Steaks, seafood. All major credit cards.  
Casual. Moderate.

**TONY ROMA'S PLACE**, 2530 W. Coast  
Hwy., 642-9070. 11:30-1:30 a.m. Mon-Fri;  
12-1:30 a.m. Sat-Sun. Ribs, steaks. AE, MC,  
V. Ent. Casual. Inexpensive.

**VICTORIA STATION**, 990 Dove St.,  
752-0240. L 11:30-2:30 Mon-Fri; D 5-9 Mon-  
Thur, 5-10 Fri-Sat; 5-9 Sun. Prime rib,  
seafood. All major credit cards. Semi-  
casual. Moderate.

**VILLA NOVA**, 3131 W. Coast Hwy.,  
642-7880. D only 5-2 a.m. Italian cuisine.  
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## DINING GUIDE

Semi-casual. Moderate.

**THE WAREHOUSE**, 3450 Via Oporto,  
673-4700. 11:30-2:30 Mon-Fri, 11:30-2:30 Sat,  
10-2 Sun; D 5:30-10 Mon-Fri, from 5 Sat-Sun.  
International cuisine. All major credit  
cards. Casual. Moderate.

**WINE CELLAR**, 1107 Lamboree Rd. (New-  
porter Inn), 644-1700. From 7 p.m. Tue-Sat.  
French cuisine. Checks ok. All major credit  
cards. Ent. Expensive.

**WOODY'S WHARF**, 2318 W. Newport  
Blvd., 675-0474. L 11-4:30 Mon-Fri; D 5-10  
Sat-Thur, 5-11 Fri, 10-4 Sun brunch.  
Seafood, steaks. MC, V. Casual. Moderate.

### ORANGE

**CARPI'S RESTAURANT**, 320 E. Katella  
St., 639-5320. 11-9:30 Mon-Thur, 11-10 Fri-  
Sat; 4-9 Sun. All major credit cards. Semi-  
casual. Inexpensive.

**THE CASK CLEAVER**, 970 N. Tustin Ave.,  
538-8081. 5-10 weekdays, 5-11 weekends.  
Steak, lobster. Checks ok. All major credit  
cards. Casual. Moderate.

**CHARLIE'S CAFE**, 2431 N. Tustin,  
547-0642. 7 a.m.-9 p.m. Mon-Sat; 8-9 Sun;  
10-3 Sun brunch. DC, MC, V. Casual. Inex-  
pensive.

**THE CHATEAU RESTAURANT**, 1835 W.  
Chapman, 937-0236. L, D 5-11 Mon-Fri.  
Closed Sun. Italian cuisine. AE, CB, MC, V.  
Ent. dancing. Moderate.

**CHAZ**, 2710 E. Chapman, 997-2903. L  
11:30-3; D 5:10-3:30. Cosmopolitan. Ent.  
AE, MC, V. Casual. Moderate.

**CHEZ CARY**, 571 S. Main St., 542-3595.  
From 6:30 p.m. Sun-Fri; from 6 Sat. Con-  
tinental cuisine. Russian service. All major  
credit cards. Expensive. Strolling violins.

**CHILI PEPPER**, 167 S. Main St., 639-2840.  
11-10 Mon-Fri, 3-10 Sat-Sun; 8-3 Sat-Sun  
brunch. Mexican cuisine. Checks ok. MC, V.  
Casual-semi-casual. Inexpensive.

**CONCA D'ORO**, 776 N. Tustin Ave.,  
532-2070. 4:30-10 Tue-Thur; 4:30-10:30 Fri-Sat;  
4-9:30 Sun. Dinner only. Italian cuisine.  
MC, V. Semi-casual. Moderate.

**DARBY'S**, 320-22 S. Tustin Ave., 633-4271.  
6:30-9 daily. American, Mexican cuisines.  
MC, V. Casual. Inexpensive.

**DOVERS**, (Doubletree Hotel), 100 The  
City Dr., 634-4500. L 11:30-3; D 6-10. Spe-  
cialty cuisine. Extensive California wine  
selection. Piano in Hunter's saloon, harp  
music weekends in dining room. All major  
credit cards. Reservations suggested.  
Semi-casual. Moderate.

**EL CHOLO RESTAURANT**, 777 S. Main  
St., 972-9900. 11-10 daily, 10-2 Sun brunch.  
Mexican cuisine. Bar. Cuervo 1800 "Gold  
Margaritas." AE, MC, V. Casual. Moderate.

**THE HOBBIT**, 2932 E. Chapman Ave.,  
997-1972/997-3181 for cancellations. From  
7:30 p.m. Tue-Sat; from 7 p.m. Sun. Dinner  
only. Continental cuisine. Checks ok.

AE, MC, V. Expensive.

**JUANA MARIA**, 510 E. Katella Ave.,  
639-5000. 11-10 Mon-Fri, 3-10 Sat-Sun; 8-3  
Sun brunch. Mexican cuisine. Checks ok.  
MC, V. Casual-semi-casual. Inexpensive.

**KOISAN**, 1132 E. Katella Ave., 639-2330. L  
11:30-2 Tue-Fri; D 5:30-9:30 Tue-Thur, 5:30-  
10 Fri-Sat; 5-9 Sun. Japanese cuisine. Sushi  
bar. All major credit cards. Semi-casual.  
Moderate.

**LA BRASSERIE**, 202 S. Main St., 978-6161.  
L from 11:30 Mon-Fri; D 5-10. Closed Sun.  
French cuisine. Credit cards welcome.  
Semi-casual. Moderate.

**LA FIESTA**, 2203 N. Orange Mall, 998-1300.  
8-10 Mon-Thur; 8-11 Fri-Sat; 9-11 Sun.  
Mexican cuisine. MC, V. Casual. Inexpen-  
sive to moderate.

**LA MARIPOSA RESTAURANT &  
TAVERN**, 650 N. Tustin Ave., 768-9838.  
11:30-9 Mon-Thur; 11:30-10 Fri-Sat; 5-9  
Sun. Mexican cuisine. MC, V. Casual. Inex-  
pensive to moderate.

**LEATHERBY'S**, 239 E. Katella, 538-0166.  
11 a.m.-12 a.m. daily. Old-fashion ice cream  
desserts, lite lunch served. MC, V. Casual.  
Inexpensive.

**OFF BROADWAY DELI RESTAURANT**,  
1108 E. Katella, 639-3354. 10-10 Mon-Fri;  
9-11 Sat; 9-10 Sun; Sat-Sun brunch. New  
York cuisine. All major credit cards. Ent.  
Casual. Moderate.

**ORANGE HILL RESTAURANT**, 6410 E.  
Chapman, 997-2910. 11-11 Mon-Fri; 5-11  
Sat; 10-10 Sun. American, continental  
cuisines. All major credit cards. Casual.  
Moderate.

**PAPA ROSSI ITALIAN CUISINE**, 1866 N.  
Tustin, 998-9500. L 11:30-2 Mon-Fri; D 5-10  
Mon-Sat. Italian cuisine. AE, MC, V. Casual.  
Moderate.

**PEKING DUCK RESTAURANT**, 550 N.  
Tustin Ave., 633-7080. L 11:30-2:30 Mon-  
Fri; D 3-10, 11:30-10 Sat; 3-10 Sun. Peking,  
Mandarin cuisines. All major credit cards.  
Casual. Moderate.

**QUAN'S RESTAURANT**, 1107 N. Tustin  
St., 532-6311. 11:30-10 Mon-Thur; 11:30-11  
Fri-Sat; 4-10 Sun. Chinese cuisine. All  
major credit cards. Casual. Moderate.

**ROONEY'S**, 512 E. Katella, 633-3280. 11-9  
Mon-Thur; 11-10 Fri; 4-10 Sat. Closed Sun.  
Continental cuisine. All major credit cards.  
Ent on Sat. Semi-casual. Moderate.

**STADIUM CLUB**, 1510 W. Chapman Ave.,  
978-6101. 11-10 Mon-Fri; 5-11 Sat. Closed  
Sun. Prime rib, steak, lobster. MC, V. Casual-  
semi-casual. Moderate.

**TANDOR CUISINE OF INDIA**, 1132 E.  
Katella Ave. Call for hours. Indian cuisine.  
Credit cards welcome. Semi-casual.  
Moderate.

**TARTAN ROOM**, 452 S. Main St.,  
978-3907. 10-1 Mon-Sat; 3-2 Sun. All major  
credit cards. Casual. Inexpensive to  
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## DINING GUIDE

**THE TULSA RIB CO.**, 954 N. Tustin Ave., 633-3760. 4-10 Mon-Thur; 11-10 Wed-Fri; 4-10 Sat; 4-9 Sun. Barbecue style. MC, V. Casual. Moderate.

**VILLA FONTANA**, 21 Town & Country, 547-0911. L 11:30-2:30; D 6-10 Mon-Thur; 6-11 Fri-Sat. Closed Sun. French continental cuisine. Checks ok. MC, V. Semi-casual. Expensive.

**WHITE TORTILLA RESTAURANT**, 4402 E. Chapman Ave., 538-1951. 11-9 Sat-Sun; 11-8 Tue-Fri. Closed Mon. Mexican cuisine. No credit cards. Casual. Inexpensive.

**YUAN'S**, 2940 E. Chapman, 997-1665. 11:30-9:30 Sun-Thurs; 11:30-10:30 Fri-Sat. Chinese cuisine. AE, MC, V. Casual.

### PLACENTIA

**EL FAROLITO RESTAURANT**, 201 Bradford St., 993-7880. 7-9 daily. Mexican cuisine. No credit cards. Live ent. Casual. Inexpensive.

**LIBUTTI'S MOUTH OPENER**, 615 N. Orangelhorpe, 528-3900. 10-9 Mon-Fri; 11-10 Sat. Closed Sun. Italian deli cuisine. No credit cards. Casual. Moderate.

**NASH'S SEAFOOD**, 1205 E. Imperial Hwy., 528-4000. 11-10 Tue-Thur; 11-11 Fri; 4-10 Sat; 4-9 Sun. Mesquite broiled fresh fish. MC. Casual. Moderate.

**REMBRANDT'S BEAUTIFUL FOOD**, 909 E. Yorba Linda Blvd., 524-2090. 11-10 Mon-Fri; 5-11 Sat-Sun; Sun brunch. American cuisine. All major credit cards. Live ent. Semi-casual. Moderate.

**THE TACKROOM HOFBRAU**, 1845-47 N. Kraemer, 528-9023. L 11:3-2 Mon-Fri; 10-2 a.m. general hours. No credit cards. Casual. Moderate.

### SAN CLEMENTE

**ANDREINO'S**, 1925 S. El Camino Real, 492-9955. D 5:30-10 Tue-Sun. Wine tastings Mon. Italian cuisine, eight pastas, veal, chicken. MC, V. Casual. Reservations.

**BOMBAY CAFE**, 35 Calle de Industrias, 498-5000. 6 a.m.-10 p.m. Sun-Thur; 6 a.m. Fri-Sat. California cuisine. Premium California wines. Pop ent Tue-Sun. AE, DC, MC, V. Semi-casual. Moderate.

**CAFE DEL COYOTE**, 301 N. El Camino Real, 498-6241. 10 a.m.-1 a.m. Mon-Sat; L & D 10 a.m.-10 p.m.; appetizers till 11 p.m. in Arriba Cantina. Gourmet Mexican. AE, MC, V. Casual. Inexpensive.

**ETIENNES**, 215 S. El Camino Real, San Clemente, 492-7263. L 11:30-2:30 Mon-Fri; D from 6 Mon-Sat; closed Sunday. AE, MC, V. Semi-casual. Moderate.

**LANDELL'S**, 2016 S. El Camino Real, 492-8486. 6 a.m.-9 p.m. daily. American cuisine. All major credit cards. Semi-casual. Inexpensive.

**MARGARITA'S VILLAGE**, 1814 N. El Camino Real, 492-1710. 11-10. Amigo

hour 4-6 Mon-Fri. Steaks, seafood, authentic Mexican food. MC, V. Casual. Moderate.

**SWALLOW'S COVE**, 2600 Del Presidente (in the San Clemente Inn). L 11:30-3 Wed-Mon; D from 5 Wed-Mon; 10-2:30 Sun brunch. Closed Tue. American continental cuisine, fresh fish. Ent. Casual. Moderate.

**SWISS CHALET**, 216 N. El Camino Real, 492-7931. L 11:30-2:30 Tue-Fri; D 5-9 Tue-Sat. Closed Sun-Mon. Authentic Swiss and German cuisine. MC, V. Casual. Moderate.

#### SAN JUAN CAPISTRANO

**CAFE MOZART**, 31952 Camino Capistrano (in the Mercado Plaza), 496-0212. 11-10 Mon-Thur; 11-11 Fri-Sat. Closed Sun. Authentic European cuisine. MC, V. Semi-casual. Moderate.

**CAPISTRANO DEPOT**, 26701 Verdugo St., 831-0232. 5-9:30 Mon-Thur; 5-10:30 Fri-Sun; L 11:30-2:20 Mon-Sat; 10-2:30 Sun brunch. American cuisine, seafood. All major credit cards. Live ent. Semi-casual. Moderate.

**EL ADOBE RESTAURANT**, 31891 Camino Capistrano, 493-1163. 11-midnight daily. Champagne brunch, AE, MC, V. Ent Wed-Sun. Semi-casual. Moderate.

**L'HIRONDELLE FRENCH CUISINE**, 31631 Camino Capistrano, 661-0425. Dinner from 5; 11:30-2 Sun brunch. Closed Mon. Group luncheons by special arrangement. Most major credit cards. Reservations. Semi-casual. Moderate.

**MARCO POLLO**, 31654-A Rancho Viejo Rd., 240-1422. 11:30-2:30 Tue-Fri; 5-9 Tue-Thur; 5-10 Fri-Sat; 10:30-2:30 Sun brunch. Country continental specializing in gourmet chicken selections. MC, V. Casual. Moderate.

**PASTA HOUSE FERRANTELLI**, 26802 Avenida Padre, 493-1475. L 11:30-2 Tue-Fri; D 5:30-10 Mon-Thur; 5:30-11 Fri-Sat. Closed Sun. Italian cuisine. MC, V. Casual. Moderate.

#### SANTA ANA

**ANCIENT MARINER**, 310 N. Tustin Ave., 542-1488. L 11-2:20 Mon-Fri; D 5-10 Mon-Thur; 5-10:30 Fri-Sat. Closed Sun. Ent Fri-Sat. All major credit cards. Moderate.

**ANTONELLO RISTORANTE**, 3800 S. Plaza Dr., 751-7153. L 11:30-2 Mon-Fri; D 6-10 Fri-Sat. Closed Sun. Northern Italian cuisine. Credit cards welcome. Semi-formal. Moderate.

**BJ'S CHICAGO PIZZERIA**, 2430 S. Bristol, 557-5950. 11-11 Sun-Thur; 11 a.m.-midnight Fri-Sat. Italian cuisine, pizza. Casual. Inexpensive.

**BLUE SKY RESTAURANT**, 3855 S. Bristol St., 979-3427. 11:30-9 Mon-Thur; 11:30-10 Fri-Sat; 4-9 Sun. Chinese cuisine. MC, V.

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## DINING GUIDE

Casual, Moderate.

**BRISTOL RESTAURANT**, 1319 N. Main St., 541-8332 6 a.m.-3 p.m. Mon-Sat. Home-style cuisine. Checks ok. No credit cards. Casual. Inexpensive.

**THE CAPE**, 2106 N. Tustin Ave., 541-6638. 11-11 Mon-Sat. Closed Sun. American cuisine. Checks ok. All major credit cards. Casual. Inexpensive.

**CASA PALMA**, 122 E. 17th St., 835-1991. 11-10 daily; 10-1 Sun brunch. Mexican cuisine. MC, V. Casual. Moderate.

**CHARLIE'S CAFE**, 2431 N. Tustin, 547-0642. 7 a.m.-9 p.m. daily. American croissant sandwiches. MC, V. Casual. Inexpensive.

**CHERRY BLOSSOM RESTAURANT**, 3700 W. Warner Ave., 557-2074. 11:30-2:30 Mon-Fri; 5-10 Mon-Thur, 5-11 Fri, 5-10 Sat. Sun. Closed Sun. Japanese cuisine, sushi bar. All major credit cards. Ent. Semi-casual. Moderate.

**CHINA WEST CHINESE RESTAURANT**, 2502 S. Bristol St., 549-9541. 11-10 Mon-Thur, 11-10:30 Fri; 12-10:30 Sat, and Szechwan cuisine. DC, MC, V. Casual. (Families are welcome.)

**CHIN'S CHINESE**, 124 W. MacArthur, 546-5688. 11-9 Chinese cuisine. Checks ok. Casual. Inexpensive.

**COCONUT PALMS**, 2120 W. 17th St., 954-0313. 11-12 Mon-Fri; D 4-9 Mon-Sat. Dancing. MC, V. Semi-casual.

**CRAZY HORSE STEAK HOUSE**, 1580 Brookhollow Dr., 540-1512. 11-2 a.m. Mon-Fri; 4-2 a.m. Sat-Sun. Steaks. AE, DC, MC, V. Ent. nightly. Casual. Moderate.

**EL RANCHITO**, 2201 E. 1st St., 547-9129. Open for lunch and dinner. Mexican cuisine. AE, MC, V. Semi-casual. Moderate.

**FOUR SEAS**, 2413 Fairview, 549-3557. 11-9 Mon-Thur; 11-9:30; 12-9 Sat. Chinese, Cantonese cuisine. All major credit cards. Casual. Inexpensive.

**GIN LING**, 3644 S. Bristol St. (Bristol Town & Country), 751-4666. 11:30-9:30 Mon-Thur; 11:30-11 Fri; 4-10:30 Sat; 4-9:30 Sun. Chinese cuisine. Cocktails. All major credit cards. Semi-casual. Moderate.

**IMPERIAL PALACE**, 1421 E. 17th St., 558-2626. 11-10 Mon-Thur; 11-11 Fri; 2:30-11 Sat; 2:30-10 Sun. Cantonese, Mandarin cuisine. All major credit cards. Casual. Inexpensive.

**KAROLS**, 1720 S. Grand Ave., 972-4683. 6 a.m.-3 a.m. Mon-Sat; 7 a.m.-2 p.m. Sun. American, family style cuisine. Credit cards. Casual. Inexpensive.

**KONO HAWAII**, 226 S. Harbor, 775-7727. 11:30-2 Mon-Fri; D 5-11 Mon-Sun. Japanese, Polynesian, American cuisines. All major credit cards. Nightly dinner shows, dancing. Semi-casual. Moderate.

**LA FIESTA RESTAURANT**, 819 S. Main St., 558-9846. 11-9:30 Mon-Thur; 11-11 Fri; 9-11 Sat; 9-9 Sun; 9-1:30 Sun brunch.

Seafood. AE, MC, V. Casual. Moderate.

**LE GRAND CAFE**, 2525 N. Grand Ave., 835-5703. 6:30 a.m.-8:30 p.m. Mon; 6:30-9 Tue-Fri; 7-9 Sat; 8-8:30 Sun. French/American cuisine. AE, MC, V. Inexpensive.

**LITTLE ONION**, 110 W. MacArthur, 979-1144. 11-9 Mon-Sat. Closed Sun. Mexican cuisine. AE, MC, V. Casual. Inexpensive.

**MR. BARRY'S**, 12675 Westminster Ave., 554-8844. 9-2 Mon-Sun. Steak, seafood. No credit cards. Casual. Inexpensive.

**NEUPORT 17**, 1615 E. 17th St., 547-9511. 11-10 or 11 daily; 5-10 Sun. Continental cuisine. AE, BA, MC, V. Semi-casual. Moderate.

**THE OLD AMERICAN COURTHOUSE RESTAURANT**, 2 Hutton Centre Dr., 545-1776. 11 a.m.-2 a.m. everyday. American regional cuisine. AE, DC, MC, V. Choose from three distinct and unique dining alternatives: "The Courtroom" for NY style deli and dessert; "The Library" informal dining featuring "state of the union" originalities; "The Supreme Court" elegant-sophisticated gourmet cuisine.

**PETITE CAFE FRENCH CROISSANT**, 3660-3662 S. Bristol (Bristol Town and Country Plaza), 662-1779. 8:30-7 Mon-Sat. Closed Sun. French bakery and cafe. Casual. Inexpensive.

**RFD ONION**, 101 E. Sandpointe Dr., 556-7701. L & D 11-11 Mon-Sat; Sun Buffet brunch 10-3; D Sun 3-11; Happy Hour 4-8 p.m. Ent/dancing 7 nights a week. Mexican cuisine. All major credit cards. Casual/semi-dressy. Moderate.

**RISTORANTE ERVINO**, 2431 N. Tustin Ave., 547-2575. L 11:30-2 Mon-Fri; D 6-10 Mon-Thur, 6-11 Fri-Sat. Northern Italian and French cuisine. All major credit cards. Semi-casual. Moderate.

**SADDLEBACK INN**, 1660 E. First St., 835-3311. 11-10:45 daily. American cuisine. Checks ok. All major credit cards. Ent. dancing daily. Semi-casual. Moderate.

**SAKARI JAPANESE RESTAURANT**, 1200 W. Warner #C, 540-8482. L 11-3 Mon-Sat; D 3:30-11 Fri-Sat. Japanese cuisine. Checks ok. No credit cards. Casual. Inexpensive.

**SHELLY'S RESTAURANT**, 800 N. Tustin Ave., 543-9821. L 11-2 Mon-Fri; D 5-10 Sun-Thur; 5-11 Fri-Sat; 9-2 Sun brunch. California cuisine. MC, V. Casual. Moderate.

**SOMBRERO STREET**, 719 Main St., 547-0921. L 11-5; D 5-10 Mon-Sat; 10-2 Sun. Mexican cuisine. MC, V. Semi-casual. Inexpensive to moderate.

**TASTY BROILER**, 3941 S. Bristol St., Suite D, 241-1623. 11 a.m.-9 p.m. Mon-Sat; 12 noon-8 p.m. Sun. Charbroil chicken & seafood. No credit cards. Casual. Inexpensive.

**THE TULSA RIB CO.**, 3305 S. Bristol, 241-9005. L 11-4 Mon-Fri; D 4-11 Mon-Sat, 4-10 Sun. Barbecue style cuisine. Cocktail lounge. Live jazz on weekends. MC, V.



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## DINING GUIDE

**TWAIN'S DOWN UNDER**, 2101 E. Edinger, 835-2577. L 11-3 Mon-Fri; D 5-11 Mon-Sat. Closed Sun. Australian cuisine. Ent Mon-Fri. All major credit cards. Moderate.

### SEAL BEACH

**MANDARIN HOUSE**, 306 Main St., 213-430-6836. L 11:30-2:30 Mon-Fri; D 5-10, 4:30-10 Sat-Sun. Mandarin cuisine. MC, V. Casual. Moderate.

**NORM CALVIN'S RIB FACTORY**, 500 Pacific Coast Hwy., 213-430-0175. 11-10 Mon-Sat. Closed Sun. Texas barbecue. MC, V. Inexpensive.

**RANGTHONG THAI CUISINE**, 600 Pacific Coast Hwy., Suite 108. L 11-2:30 Mon-Fri; D 5-9:30 Sun-Thur, 5-10:30 Fri-Sat. Beer/wine. All major credit cards. Casual. Moderate.

**RUM RUNNERS**, 1600 Pacific Coast Hwy., 213-596-1624/598-2514. L 11-3; D 5-10 Mon-Thur, 5-11 Fri-Sat, 5-10 Sun; 10-2 Sun brunch. Steak, seafood. BA, MC, V. Ent daily. Casual. Moderate.

**SEAFOOD BROILER**, 620 Pacific Coast Hwy., 213/594-9444. 11-10 Sun-Thur; 11-10:30 Fri-Sat. 25 types of fresh seafood daily. Early Bird specials, too. All major credit cards. Casual. Moderate.

**THE SLY FOX RESTAURANT**, 12309 Seal Beach Blvd., 213-598-7631. 11-10 Mon-Sun; cocktail bar until midnight; L 11-5; D 5-10, 4-10 Sun. California cuisine. MV, V. Casual. Moderate.

### SOUTH COAST PLAZA

**ALFREDO'S**, Westin South Coast Plaza, 540-1550. L 11:30-2 Mon-Fri; D 6-10 Mon-Thur, 6-11 Fri-Sat; 10-2 Sun brunch. Italian, continental cuisine. All major credit cards. Harpist nightly. Semi-formal. Moderate to expensive.

**AMATO'S**, 3333 Bristol, 549-0741. 10-9 Mon-Fri; 12-6 Sat; 12-5 Sun. European cafe. No credit cards. Casual. Moderate.

**ANTONELLO RISTORANTE**, 3800 S. Plaza Dr., 751-7153. L 11:30-2 Mon-Sat; D 6-11. Closed Sun. Northern Italian cuisine. Credit cards welcome. Semi-formal. Moderate.

**BACK BAY ROWING AND RUNNING CLUB**, 3333 Bristol, 641-0118. 11-9 Mon-Fri; 11-6 Sat; 12-5 Sun. Varied cuisine. AE, MC, V. Casual. Moderate.

**BELGIAN WAFFLE INN**, 3820 S. Plaza Dr., South Coast Village, 557-5186. 8-8 Mon-Sat; 8-5 Sun. Waffles, varied cuisine. Checks ok. No credit cards. Casual. Inexpensive.

**BENNIGAN'S**, 3333 S. Bristol St., 241-8938. 11 a.m.-2 a.m. Mon-Fri; 9-3 Sun brunch. California cuisine. AE, MC, V. Semi-casual. Moderate.

**CAFE CASINO**, 3300 Bristol St., 540-0726. 7 a.m.-10 p.m. Sun-Thur; 7 a.m.-midnight

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Fri-Sat. Fine French cuisine. MC,V. Casual Moderate.

**CAFFEE PASQUINI**, 3333 Bristol, 556-9801. 10-9 Mon-Fri; 10-6 Sat; 12-5 Sun. Varied cuisine. No credit cards. Casual Moderate.

**COPO DE ORO**, 3300 Bristol St., 662-0798. L 11:30-2:30; D 6-10. Mexican cuisine. All major credit cards. Dressy. Moderate.

**FORTY CARROTS**, 3333 Bristol St., 556-9700. 11-9 Mon-Thur; 11-9:30 Fri; 10:30-5 Sun. Health food. MC,V. Casual Moderate.

**GANDHI**, 3820 Plaza Dr., 556-7273. L 11:30-2:30 daily; D 6-10 Mon-Thur, 6-11 Fri-Sat, 6-9 Sun. Indian cuisine. AM,MC,V. Semi-casual. Moderate.

**THE GOOD EARTH**, 3180 S. Plaza Dr., South Coast Plaza Village, 557-8433. 8 a.m.-10 p.m. Sun-Thur; 8 a.m.-11 p.m. Fri-Sat. Naturally healthy fresh food. Pastas, seafood, chicken, burgers, fresh bakery. Checks OK. MC,V. Casual Moderate.

**HORIKAWA**, 3800 S. Plaza Dr., South Coast Plaza Village, 557-2531. L 11:30-2 Mon-Fri; D 5:30-10:30, 5:30-11 Fri 5-11 Sat; 5-10 Sun. Japanese cuisine. Ent Fri-Sat. All major credit cards. Expensive.

**HT's** (Hungry Tiger), 1641 W. Sunflower, 979-3474. L 11-2:30 Mon-Fri; D 5-10 Mon-Thur, 5-11 Fri 4:30-11 Sat, 4-10 Sun. Seafood, steaks. AE,DC,MC,V. Semi-casual. Moderate.

**JOHN POHL'S BISTRO**, 655 Anton Blvd., 662-7530. L 11:30 Mon-Fri; D 6-9:30 Tue-Sat; Closed Sun. French, Continental cuisine. Checks OK. MC,V. Semi-casual. Moderate.

**KAPLAN'S**, 3333 Bristol, 540-9022. 7 a.m.-9 p.m. weekdays; 8-5 Sun. Deli. MC,V. Casual, inexpensive.

**LA BAQUETTE**, 3333 S. Bristol, 751-1266. 8:30 a.m.-9 p.m. Mon-Fri; 9 a.m.-6 p.m. Sat; 9-5 Sun. French baked goods. "French bakery and Petite cafe." Checks OK.

**LETTUCE PATCH**, 3333 Bristol, 545-8240. 11 a.m.-9 p.m. daily. Sandwiches, salads, soup, quiche, etc. American cafeteria style. Personal checks but no credit. Casual. Inexpensive.

**MAGIC PAN**, 3333 Bristol, 556-1225. 11-10 Mon-Thur; 11-midnight Fri-Sat; L daily from 11. Crepes, steak, fish. AE,MC,V. Casual Moderate. Reservations.

**MEYERHOF'S**, at Sunflower and Plaza Dr., 540-8044. 11-9 Tue-Sat; 11-5 Mon-Sun. Soups, salads, quiche. AE,MC,V. Casual Moderate.

**PIRET'S**, 3333 Bristol, 556-6424. 10-10 daily; 11-6 Sun. Nouveau cuisine. French traditional. All major credit cards. Semi-casual. Inexpensive.

**PRONTO RISTORANTE**, 3333 Bristol, 540-8038. L, D from 5:30 Mon-Sat; Closed Sun. Fine Northern Italian cuisine served in a sophisticated setting. Fresh pasta,

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## DINING GUIDE

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**RIVIERA RESTAURANT**, 3333 Bristol St., 540-3840. L 11:30-3 Mon-Sat; D 5-10. Continental cuisine. Checks ok. All major credit cards. Semi-casual. Moderate.

**SALMAGUNDI**, 3333 Bristol, 549-9267. 11-9 Mon-Fri; 11-6 Sat; 12-5 Sun. Home-made foods, cafeteria style. No credit cards. Casual. Moderate.

**TGIFRIDAYS**, 663 Anton, 540-2227. 11:30 a.m.-2 a.m. daily. American cuisine. All major credit cards. Casual. Inexpensive to moderate.

**20th CENTURY LIMITED**, 3333 Bristol St., 540-8822. L 11:30-2:30 Mon-Sun; D 5-9. American cuisine. AE, MC, V. Casual. Moderate.

**UPSTART CROW & CO.**, 3810 South Plaza Dr., 662-0727. 11-11 Mon-Thur; 11-12 a.m. Fri-Sat; 9-10 p.m. Sun. California cuisine. Beer & wine. String quartet 10:30-2:30 p.m. on Sun. Reservations for 6 or more. BA, MC, check with approval. Casual.

**VERDUGO'S**, 3850 S. Plaza Dr., 557-3701. 11-2 a.m. daily. Mexican cuisine. All major credit cards. Ent. dancing Thur-Sun. Casual. Moderate.

**VIE DE FRANCE**, 3333 Bristol, 557-1734. 9-9 Mon-Fri; 9-6 Sat; 11-5 Sun. French cafe. Cash only. Casual. Inexpensive.

### STANTON

**AZZARA'S RISTORANTE**, 10712 Beach Blvd., 527-3284. 5-11 daily. Italian cuisine. Credit cards welcome. Semi-casual. Moderate.

**CHINA GATE RESTAURANT**, 10200 Beach Blvd., 821-4421. 11:30-11 daily. Cantonese, Chinese cuisines. MC, V. Ent. dancing. Casual. Moderate.

**THE CRAB HOUSE**, 11572 Beach Blvd., 895-1575. L 11-3 Mon-Fri; D 4-10 Mon-Thur, 4-11 Fri-Sat, 4-10 Sun. Fresh Eastern seafood. All major credit cards. Casual. Moderate.

**JADE DRAGON**, 12100 Beach Blvd., 898-8933/898-8973. L 11-3 Mon-Fri; D 5-10 daily. Szechwan cuisine. Catering, banquet facilities. AE, MC, V. Casual.

### SUNSET BEACH

**CHALET ROMA**, 16873 Pacific Coast Highway, 213-592-2175. 10 am-10 pm Sun-Thurs, 10-11 Fri-Sat. Italian gelato, fine desserts, mini croissants, catering. Checks ok, no credit cards. Casual. Inexpensive.

**GRANDMA'S GAZEBO**, 16595 Pacific Coast Hwy. 7 a.m.-11 p.m. Sun-Thur; 24 hours Fri-Sat. Home cooking, barbecued ribs, buffet, food to go.

## TUSTIN

**THE BARN**, 14982 Redhill, 730-0115. L 11-2:30 Mon-Fri; D begins at 5 Mon-Sun; 10-2:30 Sun brunch. Steaks. All major credit cards. Ent, dancing. Casual. Inexpensive.

**CHUCK'S STEAK HOUSE**, 14131 Redhill, 832-6660. L 11:30-2; D from 5. Steaks, prime rib, seafood. Ent Wed-Sat. All major credit cards. Casual. Moderate.

**COOK BOOK RESTAURANT**, 17320 E. 17th St., 731-3166. 6:30 a.m.-10:30 p.m. Varied cuisines. AE, MC, V. Casual. Moderate.

**EL RANCHITO**, 2201 E. 1st St., 547-9129. Open for lunch and dinner. Mexican cuisine. AE, MC, V. Semi-casual. Moderate.

**FUJISHO**, 14181 Newport Ave., 731-1228. L 11:30-2 Tue-Fri; D 5-10; 4-9 Sun. Closed Mon. Japanese cuisine. MC, V.

**HARIMA JAPANESE CUISINE**, 14215 Redhill, 832-3323. L 11:30-2; D 5-10. Japanese cuisine. MC, V. Casual. Inexpensive.

**LASPADA'S RESTAURANT**, 174 E. Main St., 731-1151. L 11-2 Tue-Fri; D 5-10 Tue-Sat, 4-9 Sun. Italian cuisine. MC, V. Casual. Moderate.

**PAUL'S CONTINENTAL CUISINE**, 14401 Newport Ave., 544-1995. D 5:30-10:30. Continental, Indian and Tandoori cuisine. All major credit cards. Semi-casual. Moderate.

**THE REVERE HOUSE**, 900 W. 1st St., 543-9319. 11:30-2 daily. American cuisine. Credit cards welcome. Ent. Casual. Moderate.

**TONY'S SEALANDING**, 13612 Newport Ave., 731-2424. 11-10 Sun-Thur; 11-11 Fri-Sat. AE, DC, MC, V. Semi-casual.

## TRABUCO CANYON

**TRABUCO OAKS**, 20782 Trabuco Canyon Rd., 586-0722. 4-8 Wed-Thur; Fri-Sun closes later. Dinner only. Steak. MC, V.

## WESTMINSTER

**CHARLIE'S HIDEAWAY**, Magnolia and McFadden, 895-3244. D 5-11. 11. Thai cuisine. Credit cards welcome. Luncheons by appt. Casual. Moderate.

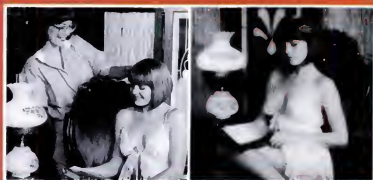
**THE FIRESIDE**, 13950 Springdale, 897-0477. 11:30-12:45 a.m.; 1 p.m.-12:45 a.m. Sun. Steak, seafood. All major credit cards. Casual. Moderate.

**GRINDER GOURMET COFFEE SHOPS**, 6971 Westminster, 898-1875. 6 a.m.-12 a.m. daily; 6 a.m.-1 a.m. Fri-Sat. Family style dining. Steaks, salads, burgers, omelettes, desserts. Beer and wine, children's menu, senior citizen discount. AE, MC, V. Casual. Inexpensive.

**MEI'S RESTAURANT**, 15601 Beach Blvd., 892-2811. 11:30-9 Sun-Thur; 11:30-10 Fri-

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## DINING GUIDE

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**OSU JAPANESE RESTAURANT**, 15362 Goldenwest, 894-6020. L 11:30-2:30 Tue-Sat; D 5-10 Tue-Sun. Sushi bar 5-11. Japanese cuisine. DC,MC,V. Casual. Moderate.

### YORBA LINDA

**GOURMET CHEF CHINESE RESTAURANT**, 18142 Imperial Hwy., 996-3886. 11-9:30 p.m. Mon-Thurs, 11-10:30 p.m. Fri-Sat, 12-9:30 p.m. Sun. Chinese cuisine. AE,MC,V. Casual. Moderate.

**MALONEY'S STATION**, 18132 Imperial Hwy., 993-6020. L 11-3 Mon-Fri; D 4-9:30 Sun-Thur; 4-10 Fri-Sat; 10-3 Sun brunch. Dancing Thur-Fri-Sat. AE,MC,V. Casual to semi-casual. Moderate.

**MIMI'S CAFE**, 18342 Imperial Hwy., 996-3650. 7 a.m.-11 p.m. daily. American continental cuisine. MC,V. Casual. Moderate.

**RAIMONDI'S ITALIA**, 18601 Yorba Linda Blvd., 777-2015. 11 a.m.-10 p.m. lunch and dinner. Classic Italian cuisine. AE,MC,V. Semi-casual. Moderate.

**WINGS CHINESE RESTAURANT**, 18553 Yorba Linda Blvd., 777-2453. 11:30-9:30 Sun-Thur; 11:30-10:30 Fri-Sat. Chinese cuisine. MC,V. Semi-casual. Inexpensive.

**YORBA LINDA STATION**, 18132 Imperial Hwy., 993-6020. Mon-Fri from 11; D from 5 daily; 10-2 Sun champagne buffet. Steak, seafood. All major credit cards. Semi-casual. Moderate.

### FALLBROOK

**PALA MESA RESORT**, 2001 S. Hwy 395, 619-728-5881. B 7-11 daily; L 11:30-5 daily; D 5:30-10:30 daily. 10-2 Sun brunch. Continental cuisine. Ent Tue-Sat. Dancing 8-11 Tue-Sat. AE,MC,V. Casual. Moderate.

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**ANGEL'S OYSTERS**, 226 42nd St., 213-545-1144. Daily availability. Hot and cold seafood bars, gourmet dinners (exclusive caterers). MC,V. Moderate.

## LOS ANGELES COUNTY

**ADRIANO'S RISTORANTE**, 2930 Beverly Glen Cir. Los Angeles. 213-475-9807. L 11:30-2:30 Tue-Sat; D 6-10:30 Tue-Thur; F 6-11 Fri-Sat; 6-10:30 Sun; 11:30-2:30 Sun brunch. Northern Italian cuisine. AE,MC,V. Semi-casual. Moderate.

**ALBERTO'S**, 8826 Melrose Ave. West Hollywood. 213-278-2770. D 4-12:30 daily. Italian cuisine. Ent. All major credit cards. Semi-casual. Moderate.



**AMAGI**, 6114 Sunset Blvd, Hollywood. 213-464-7497. 11:30-11 Mon-Thur, till midnight Fri, 4-midnight Sat, 4-11 Sun; 10:2-30 Sun brunch. Japanese cuisine. All major credit cards. Semi-casual. Moderate.

**ANDRE'S**, 8635 Wilshire Blvd., Beverly Hills. 213-655-9307. L 11:30-2:30 Tue-Fri; D 4-11 Tue-Sun. Continental cuisine. All major credit cards. Semi-casual. Moderate.

**AT MARTY'S**, 8657 W. Pico Blvd, Los Angeles. 213-272-1048. D 6-11 Mon-Thur, 6-1 a.m. F, 5-1 a.m. Sat; Closed Sun. American cuisine. All major credit cards. Semi-casual. Moderate.

**BEAUDRY'S**, corner of 5th and Figueroa in the Bonaventure. 213-624-2664. L 11:30-2 Mon-Fri; D 6-midnight daily. Continental cuisine. All major credit cards. Semi-casual. Moderate.

**BEEF BARRON**, 930 Wilshire Blvd, Los Angeles in the Los Angeles Hilton. 213-629-4321. L 11-2 Mon-Fri; D 5-10 daily. American cuisine. All major credit cards. Semi-casual. Moderate.

**BELGIAN WAFFLE CHALET**, 17200 Ventura Blvd, Encino. 8 a.m.-10 p.m. Sun-Thur, 9-10 Mon, 9-midnight Fri-Sat. Belgian waffles. MC, V. Casual. Inexpensive.

**BERNARD'S**, 515 S. Olive St., Los Angeles in the Biltmore Hotel. 213-624-0183. L 11:30-2 Mon-Fri; D 6-10 Mon-Thur, 6-10:30 Fri-Sat. French cuisine. All major credit cards. Semi-dressy. Expensive.

**THE BLACK WHALE**, 3016 Washington Blvd, Marina del Rey. 213-823-9898. 11 a.m.-2 a.m. Mon-Fri, 8 a.m.-2 a.m. Sat-Sun. Steak, seafood. AE, MC, V. Casual, Moderate.

**BOSTON HALF SHELL**, 3435 Wilshire Blvd, Los Angeles. 213-487-0177. 11:30-midnight Mon-Sat, 4-10 Sun. All major credit cards. Semi-casual. Moderate.

**BRATSKELLER RESTAURANT**, 1154 Westwood Blvd, Westwood. 213-208-6030. 11:30-2 Mon-Sat, 4-midnight Sun. American cuisine. Ent. AE, CB, MC, V. Casual. Inexpensive.

**BRUNO'S**, 3838 Centinela Ave, West Los Angeles. 213-397-5703. 11-11 Sun-Thur, 11-midnight Fri-Sat. Continental-Northern Italian cuisine. All major credit cards. Semi-casual. Moderate.

**BRUNO'S CHARTREUSE**, 10275 W. Pico Blvd, Los Angeles. 213-552-2521. L 11:30-2:30 Mon-Fri; D 6-9:30 Mon-Sat. Closed Sun. Continental cuisine. AE, MC, V. Semi-casual. Moderate.

**BUTTERFIELD'S**, 8426 Sunset Blvd, West Hollywood. 213-656-3055. L 11:30-3 Mon-Sat; D 6-10 daily. Continental cuisine. All major credit cards. Semi-casual. Moderate.

**CAFE PARISIEN**, 3100 Washington Blvd, Marina del Rey. 213-822-2020. L 11-5 Tue-Fri; D from 5 daily. Continental French cuisine. All major credit cards. Semi-casual. Moderate.

**CAFE PELICAN**, 2720 Main St, Santa

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## DINING GUIDE

**Monica.** 213-392-5711. 11-midnight Mon-Fri; Brunch 10:30-3 Sat-Sun. Seafood. MC,V. Casual. Moderate.

**CAFE SWISS.** 450 N. Rodeo Dr, Beverly Hills, 213-274-2820. L 11-3 Mon-Sat; D 5-11 Mon-Sat. International cuisine. All major credit cards. Semi-casual. Moderate.

**CAMILLE'S.** 13573 Ventura Blvd, Sherman Oaks. 213-995-1660. L 11:45-2:15 Tue-Fri; D 6-10:30 Tue-Sat. French cuisine. Ent. All major credit cards. Semi-casual. Moderate.

**CARLOS N' CHARLIE'S.** 8240 Sunset Blvd. Hollywood. 213-656-8830. L 11:30-12:30 daily; D 5-midnight Mon-Fri, 5-1 a.m. Ave, Santa Monica. 213-451-0663. L 11:30-3 Mon-Fri; D 5-midnight daily; Sun brunch 10:30-3. Seafood, Mexican cuisine. AE,MC,V. Casual. Inexpensive.

**CARLOS AND PEPE'S.** 2020 Wilshire Blvd, Santa Monica. 213-828-5016. 11:30-11 Sun-Thur, 11:30-1:30 Fri-Sat. American cuisine. All major credit cards. Casual. Inexpensive.

**CASA MARGARITA'S.** 9911 W. Pico Blvd, Century City. 213-277-7426. 11-11 Mon-Fri, 11-midnight Sat, 12-10 Sun. Mexican cuisine. All major credit cards. Casual. Inexpensive.

**CASEY'S BAR AND GRILL.** 613 S. Grand Ave, Los Angeles. 213-629-2353. 11-5 Mon-Fri, 11:30-3 Sat, Closed Sun. American cuisine. AE,MC,V. Semi-casual. Moderate.

**CENTRAL PARK CAFE.** 11604 San Vicente Blvd, Brentwood. 213-826-6686. L 11:30-3 Mon-Fri; D 5:30-2 a.m. daily. Continental cuisine. AE,MC,V. Semi-casual. Moderate.

**CHAMBORD.** 8689 Wilshire Blvd, Beverly Hills. 213-652-6590. L 11:30-2:30; D 6-10:30 Mon-Sat. Continental cuisine. AE,MC,V. Dressy. Expensive.

**CHAMCHUN.** 5936 Sunset Blvd, Hollywood. 213-467-7415. 11-10 Mon-Thur, 11-11 Fri-Sun. Thai cuisine. MC,V. Casual. Inexpensive.

**THE CHEESECAKE FACTORY.** 364 N. Beverly Dr, Beverly Hills. 213-278-7270. 11-11:30 Mon-Thur, 11-12:30 Fri-Sat, 2:30-9 Sun, 11-2:30 Sun brunch. American cuisine. 30 kinds of cheesecake. AE,MC,V. Casual. Inexpensive.

**CHIANTI AND CUCINA.** 7383 Melrose Ave., Hollywood. 213-653-8333. Cucina L-D 11:30-midnight nightly. Ristorante D 5:30-midnight nightly. Northern Italian specialties; Cucina menu changes daily. AE,MC,V. Valet parking. Expensive.

**CHEZ HELENE.** 1029 Washington Blvd, Venice. 213-392-6833. L 12-3 Tue-Sat; D 6:30-10 Tue-Sun. French cuisine. All major credit cards. Semi-casual. Moderate.

**CHRISTIE'S BAR AND GRILL.** 8442 Wilshire Blvd, Beverly Hills. 213-653-3216. L 11:30-4 Mon-Sat, 12-5 Sun; D 6-10 Mon-Sat, 1-midnight Sun; 11-3 Sun brunch. American cuisine. AE,MC,V. Semi-casual.

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**COCK N' BULL**, 9170 Sunset Blvd, West Hollywood. 213-273-0081. L 11:30-6 Mon-Fri; D 6-11 daily; 10-2:30 Sun brunch. English cuisine. AE,MC,V. Semi-casual. Moderate.

**THE CORKSCREW**, 11647 San Vicente Blvd, Brentwood. 213-826-5501. L 11:30-3 Mon-Fri; D 5-10:30 Sun-Thur, 5-11 Fri-Sat. American cuisine. AE,MC,V. Semi-casual. Moderate.

**THE COVE**, 3191 W. 7th St, Los Angeles. 213-388-0361. L 11:30-4 Mon-Fri; D 5-midnight Mon-Sat, 5-10 Sun. Continental cuisine. All major credit cards. Semi-casual. Moderate.

**CLUB 22**, 9428 Brighton Way, Beverly Hills. 213-274-7766. 12-12 Mon-Sat, 5:30 p.m.-midnight Sun. French, Italian cuisine. AE,MC,V. Semi-casual. Moderate.

**CYRANO**, 8711 Sunset Blvd, West Hollywood. 213-655-7464. L 11:30-5 Mon-Fri; D 5-2 Mon-Fri, 6-2 Sat-Sun. American cuisine. All major credit cards. Semi-casual. Moderate.

**DAN TANA'S**, 9071 Santa Monica Blvd, West Hollywood. 213-275-9444. D 5-1 a.m. Mon-Sat, 5-midnight Sun. Northern Italian cuisine. All major credit cards. Semi-casual. Moderate.

**DANTE**, 11917 Wilshire Blvd, West Los Angeles. 213-479-3991. 11:30-2:30 Tue-Sun; D from 5:30 Tue-Sun. Northern Italian cuisine. AE,MC,V. Semi-casual. Moderate.

**DON HERNANDO'S**, 9500 Wilshire Blvd, Beverly Hills in the Beverly Wilshire Hotel. 213-275-4282. 7 a.m.-3 p.m. Mon-Sat; D 5-2 a.m. Tue-Sat. Mexican cuisine. All major credit cards. Semi-casual. Moderate.

**THE DRAGON**, 966 S. Vermont Ave, Los Angeles. 213-387-8833. 11:30-10 Mon-Sun. Chinese cuisine. MC,V. Casual. Moderate.

**EL CHOLO**, 1121 S. Western Ave. 213-735-2773. 11-10 Mon-Thur, 11-11 Fri-Sat, 11-9 Sun. Mexican cuisine. AE,MC,V. Casual. Moderate.

**EL CID**, 4212 Sunset Blvd, Los Angeles. 213-668-0338. D 6:30-1:30 a.m. Thur-Sun. Mexican cuisine. MC,V. Semi-casual. Inexpensive.

**EMILIO'S RISTORANTE**, 6602 Melrose Ave, Hollywood. 213-935-4922. D 5-midnight, 5-12:30 a.m. Fri-Sat. Continental, Northern Italian cuisine. All major credit cards. Semi-casual. Moderate.

**EN BROCHETTE**, 9018 Burton Way, Beverly Hills. 213-276-9990. 11:30-3 daily; D 6-10 Tue-Sat. American, Continental cuisine. CB,DC,MC,V. Semi-casual. Moderate.

**ENRIQUE'S RESTAURANT**, 159E Thousand Oaks Blvd. Thousand Oaks. 805-495-1003. 11-10 Mon-Fri, 4-11 Sat, 2-11 Sun; 10-2 Sun brunch. Mexican cuisine. AE,MC,V. Semi-casual. Moderate.

**ERNIE'S PLACE**, 12115 Riverside Dr, North Hollywood. 213-506-0608. 11:30-9:30 Mon-Fri, 10-9:30 Sat-Sun. American barbe-

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**ESPARTACUS**, 8911 Santa Monica Blvd. West Hollywood. 213-659-2024. L 11-3 Mon-Sun; D 6-2 Mon-Sun. Mediterranean cuisine. Latin jazz music. All major credit cards. Semi-dressy. Moderate.

**FAIRE LA CUISINE**, 3835 Crosscreek Rd. Malibu. 213-456-1635. 10-12 p.m. Mon-Sat; L 12-3; D 6:30-10; 11-3 Sun brunch. International cuisine. AE,MC,V. Semi-casual. Inexpensive.

**FELLINI'S**, 6810 Melrose Ave, Los Angeles. 213-936-3100. 11:30 a.m.-2 a.m. Mon-Sat, 5 p.m.-2 a.m. Sun; 10:30-3 Sun brunch. Italian cuisine. AE,MC,V. Semi-casual. Moderate.

**THE FINE AFFAIR**, 666 N. Sepulveda Blvd, Bel Air. 213-476-2848. L 11-2:30 Tue-Fri; D 6-11 Tue-Sun; 11-12:30 Sun brunch. Continental cuisine. AE,MC,V. Semi-casual. Moderate.

**FRATELLO'S**, 10433 National Blvd, Los Angeles. 213-838-1717. 11-10 Tue-Thu, 4-10 Mon, 4-11 Fri, 3-11 Sat, 3-10 Sun. Italian cuisine. All major credit cards. Semi-casual. Inexpensive.

**FUDDRUCKER'S**, 17490 Colima Rd, 818-913-1385. 11-11 Sun-Thur, 11-12 Fri-Sat. "World's Greatest Hamburger" AE,MC,V. Casual. Inexpensive.

**THE GARDEN DISTRICT**, 747 N. La Cienega Blvd, West Hollywood. 213-659-5817. L 11-4 Mon-Fri; D 6-11 Mon-Fri, 6-11:30 Sat-Sun; 11-4 Sun brunch. Continental cuisine. AE,MC,V. Semi-casual. Moderate.

**GEOFFREY'S**, 27400 Pacific Coast Hwy., Malibu. 213-457-1519. L 11-3 daily; D 5-10 Sun-Thurs; 5-11 Fri-Sat; 11-4 Sun brunch. California cuisine. All major credit cards. Casual chic. Moderate.

**THE GINGER MAN**, 369 N. Bedford Dr, Beverly Hills. 213-273-7585. 11:30 a.m.-2 a.m. Mon-Sat; D 4-11 Sun; 11-3 Sun brunch. American cuisine. AE,MC,V. Semi-casual. Moderate.

**GIUSEPPE**, 8256 Beverly Blvd, Los Angeles. 213-653-8025. L 11:30-3 Mon-Fri; D 6-11 Mon-Thur, 6-midnight Fri-Sat. Italian cuisine. AE,CB,MC,V. Semi-casual. Moderate.

**GLASTONE'S 4 FISH**, 17300 Pacific Coast Hwy, Pacific Palisades. 213-GL4-FISH, 7 a.m.-3:30 daily; D 5-10 Mon-Thur, 5-11 Fri-Sat, 4-10 Sun. Seafood cuisine. MC,V. Semi-casual. Moderate.

**GOOD EARTH**, 1002 Westwood Blvd, Westwood. 213-208-8215. 9 a.m.-11 p.m. Sun-Thur, 9-midnight Fri-Sat. Italian cuisine. Continental cuisine. MC,V. Casual. Moderate.

**GOTTFRIED'S**, 8445 W. 3rd St, Los Angeles. 213-655-0606. 6:30 a.m.-8 p.m. Mon-Fri, 7 a.m.-4 p.m. Sat-Sun. American cuisine. AE,MC,V. Casual. Inexpensive.

**HAMBURGER HAMLET**, 11649 San



Vicente Blvd, Brentwood. 213-826-3559. 11:30-12 Mon-Thur, 11:30-1 a.m. Fri-Sat, 10-12 Sun. Dancing 10-1:30 daily. Ent. All major credit cards. Casual. Moderate.

**HARRY'S BAR AND AMERICAN GRILL**, 2020 Avenue of Stars, Century City. 213-277-2333. L 11:30-2:30 Mon-Sat; D 5:30-10:30 nightly. Late theatre supper-10:30-midnight nightly. Northern Italian and American grill. Veal, prime steaks, homemade pasta, fresh fish, daily chef's specials. AE,MC,V. Valet parking. Moderate.

**JACOPO'S PIZZERIA**, 490 N. Beverly Dr, Beverly Hills. 213-858-6446. 12-12 Tue-Thur, 12-2 a.m. Fri-Sat, 1-10 Sun-Mon. Italian cuisined. AE,MC,V. Casual. Inexpensive.

**JADE WEST**, 2040 Avenue of the Stars, Century City in the ABC Entertainment Center. 213-556-3388. L 11:30-3 Mon-Fri; D from 4:30 daily. Cantonese, Szechwan cuisine. AE,MC,V. Semi-casual. Moderate.

**JIMMY'S**, 201 Moreno Dr, Beverly Hills. 213-879-2394. L 11:30-3 Mon-Fri; D 6-12 Mon-Sat. Continental cuisine. All major credit cards. Semi-casual. Moderate.

**JUDY'S LA PETITE**, 129 N. La Brea Ave, Los Angeles. 213-936-7372. L 11:30-2:30 Mon-Fri; D 4:30-10 Sun-Thur. Kosher food. No credit cards. Casual. Inexpensive.

**KABOBY RESTAURANT**, 1133 Westwood Blvd, Westwood. 213-208-9208. 10 a.m.-1 a.m. Sun-Thur, 10 a.m.-6 a.m. Fri-Sat. Specializing in kabobs. Catering, take out. No credit cards. Casual. Inexpensive.

**LA BARBERA'S**, 11813 Wilshire Blvd, West Los Angeles. 213-478-0123. 11-1:30 daily. Italian cuisine, pizza. No credit cards. Casual. Inexpensive.

**LA CABANA**, 783 Rose Ave, Venice. 213-399-9841. 11 a.m.-3 a.m. daily. Mexican cuisine, homemade tortillas. No credit cards. Casual. Inexpensive.

**LA CAGE AUX FOLLES**, 643 La Cienega Blvd, Los Angeles. 213-657-1091. D from 6:30 Mon-Sat. French cuisine. Cabaret shows nightly. AE,MC,V. Semi-dressy. Moderate.

**LA FONDA**, 2501 Wilshire Blvd, Los Angeles. 213-380-5055. L 11-2 Mon-Fri; D 5:30-2 a.m. Mon-Sun. Mexican cuisine. Mariachis. All major credit cards. Semi-Casual. Moderate.

**LA MASIA**, 9077 Santa Monica Blvd, West Hollywood. 213-273-7066. D 6-12 Tue-Sat, 5:30-12 Sun. Italian cuisine. All major credit cards. Semi-casual. Moderate.

**LA PETITE MAISON**, 8828 Sunset Blvd, Hollywood. 213-652-2555. L 11-2:30 Mon-Fri; D 6-10:30 Sun-Thur, 6-11:30 Fri-Sat. French cuisine. AE,DC,MC,V. Semi-casual. Moderate.

**LA PLACE**, 10323 Santa Monica Blvd, West Los Angeles in the New England Village. 213-277-1333. L 11-3 Mon-Sat; D 5-11 Mon-Sat. French cuisine. All major credit cards. Semi-casual. Moderate.

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**LA SCALA**, 9455 Little Santa Monica Blvd, Beverly Hills. 213-275-0579. L 11:30-2:30 Mon-Fri; D 5:30-11 Mon-Fri; 5:30-12 Sat. Italian cuisine. AE,MC,V. Moderate.

**LA STREGA**, 400 S. Western Ave, Los Angeles. 213-385-1546. L 11-2:30 Mon-Fri; D 5-11 Sun-Thur. Italian cuisine. AE,MC,V. Semi-casual. Moderate.

**LE COU COU**, 829 N. La Cienega Blvd, Los Angeles. 213-854-0088. L 12-3 Mon-Fri; D 6-12 Mon-Sat. French, Continental cuisine. All major credit cards. Moderate.

**LE FESTIVAL**, 8689 Wilshire Blvd, Beverly Hills. 213-652-6590. L 11:30-2:30 Mon-Fri; D 6-11 Mon-Sat. French nouvelle cuisine. All major credit cards. Semi-casual. Moderate.

**LE GOURMET**, 6101 W. Century Blvd, Los Angeles. 213-642-4840. D 6-11 Mon-Sat. Modern cuisine. All major credit cards. Valet parking. Expensive.

**LE PETIT SWISS**, 1383 Westwood Blvd, Westwood. 213-478-9223. 5:30-10:30 Tue-Sat. Continental cuisine. MC,V. Semi-casual. Moderate.

**L'ERMITAGE**, 730 N. La Cienega Blvd, Los Angeles. 213-652-5840. D 6:30-10:30 Mon-Sat. French cuisine. All major credit cards. Expensive.

**L'ESCOFFIER**, 9876 Wilshire Blvd, Beverly Hills in the Beverly Hilton Hotel. 213-274-7777. D 6:30-11 Mon-Sat. Continental cuisine. All major credit cards. Semi-casual. Moderate.

**McKENNAS CREEK**, 6575 Pacific Coast Hwy., 213-598-7725. L 11-3 Mon-Fri; D 4:30-11 Sun-Thur; 4:30-midnight Fri-Sat; 10 a.m.-3 p.m. Sun brunch. Steak, seafood, ribs. AE,DC,MC,V. Casual. Moderate.

**MICELI'S**, 1646 N. Las Palmas, Hollywood. 213-466-3438. D 4-11:30 Mon-Thur; 4-1 Fri; 2-1 Sat; 2-11:30 Sun. Italian cuisine. All major credit cards. Ent. Semi-casual. Moderate.

**MIRABELLE**, 8768 W. Sunset Blvd, Los Angeles. 213-659-6022. 8 a.m.-midnight Sun-Thur; 8 a.m.-1 a.m. Fri-Sat. American cuisine. AE,MC,V. Semi-casual. Moderate.

**MISCHA'S**, 7561 Sunset Blvd, Los Angeles. 213-874-3467. 5 p.m.-1 a.m. daily. Russian cuisine. AE,MC,V. Ent. Semi-casual. Moderate.

**MR. ROBERTS**, 3490 Long Beach Blvd., Long Beach. 213-426-0489. L 11-2:30; D 5-10. Seafood, steaks, salad bar. Ent. Checks ok. AE,DC,MC,V. Dressy. Moderate.

**MOUSTACHE CAFE**, 8155 Melrose Ave, Los Angeles. 213-651-2111. 11:30 a.m.-1 a.m. Mon-Sat; 11:30 a.m.-midnight Sun. French, Continental cuisine. MC,V. Semi-casual. Moderate.

**ORVILLE AND WILBUR'S**, 401 Rosecrans Pl, Manhattan Beach. 213-545-6639. L 11-2 Mon-Fri; D 5-11 Sun-Thur; 5-12 Fri-Sat. American cuisine. AE,DC,MC,V. Ent. Semi-casual. Moderate.

**THE PALM**, 9001 Santa Monica Blvd, Los

Angeles. 213-550-8811. L 12-3 Mon-Fri; D 5:30-10:45 daily. American cuisine. All major credit cards. Semi-casual. Moderate.

**PHOENICIA**, 343 Central Ave, Glendale. 213-956-7800. L 11:30-3 Tue-Fri; D 5-10 Tue-Sat, 4-9 Sun. French, Continental cuisine. All major credit cards. Semi-casual. Moderate.

**PRINCESS RESTAURANT**, 10131 Constellation Blvd, Century City. 213-553-1011. L 11:30-2:30 Mon-Fri; D 5:30-11 Mon-Fri, 5-11 Sat; late D 10:30-1 a.m. Mon-Sat. Continental cuisine. All major credit cards. Expensive.

**PREGO**, 362 N. Camden Dr., Beverly Hills. 213-27-PREGO. L-D 11:30-midnight Mon-Sat; 5-midnight Sun. Northern Italian cuisine; homemade pasta, pi a from oak burning oven, charcoal grilled fresh fish and meat. Full bar. AE,MC,V. Valet parking. Moderate.

**RED LION TAVERN**, 2366 Glendale Blvd, Los Angeles. 213-662-5337. L 11-4 Mon-Sat; D 6-12 Mon-Sat. German cuisine. Ent, dancing. MC,V. Semi-casual. Inexpensive.

**REFLECTIONS**, 626 N. Central Ave, Glendale. 213-240-4588. L 11-3 Mon-Fri; D 5:30-10 Mon-Thur, 5:30-11 Fri-Sun; 10:30-2:30 Sun brunch. American cuisine. AE,MC,V. Semi-casual. Moderate.

**RIVE GAUCHE CAFE**, Ventura Blvd, Sherman Oaks. 213-990-3573. 11-11 Sun-Thur, 11-1 Fri-Sat; 10-5 Sun brunch. Continental cuisine. AE,MC,V. Semi-casual.

**RJ'S**, 242 N. Beverly Dr, Beverly Hills. 213-274-RJBS. From 11 a.m. daily; 11-3 Sun brunch. American cuisine. AE,MC,V. Casual. Moderate.

**ROYAL BENGAL**, 6160 Hollywood Blvd, Hollywood. 213-462-7511. L 11:30-3; D 3-11 daily. Indian cuisine. Tandoori cooking. All major credit cards. Dancing, ent. Semi-casual. Inexpensive.

S. Fairfax Ave, Los Angeles. 213-935-1564. 11:30-10 Wed-Mon. Vietnamese cuisine. MC,V. Casual. Inexpensive.

**SALVATORE'S**, 16220 Colorado Blvd, Paramount. 213-630-5931. L 11-2 Mon-Fri; D 4:30-9 Mon-Thur, 4:30-10 Fri-Sat, 4:30-9 Sun. Italian cuisine. AE,MC,V. Semi-casual. Ent. Inexpensive.

**SANTINO'S**, 14557 Ventura Blvd, Sherman Oaks. 213-995-9610. L 11-3 Mon-Fri; D 5-11 Mon-Sat, 4:30-10:30 Sun. Italian cuisine. All major credit cards. Semi-casual. Moderate.

**SCANDIA**, 9040 Sunset Blvd, West Hollywood. 213-278-3555. L Tue-Sat from 11:30; D 6-1 Tue-Sat, 5-12 Sun; 11-3 Sun brunch. AE,MC,V. Semi-casual. Moderate.

**SESAME AND LILLIES**, 7513 Sunset Blvd, West Hollywood. 213-850-9044. D 6-10 Tue-Thur, 6-10:30 Fri-Sat, 5-10 Sun. French cuisine. AE,MC,V. Semi-casual. Inexpensive.

**SIAM BRENTWOOD**, 11747 Wilshire Blvd, West Los Angeles. 213-478-4244. L



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11:30-2:30 Mon-Fri; D 5:30-11 daily. Thai cuisine. AE,MC,V. Semi-casual. Moderate.

**SIDNEY'S**, 15903 Ventura Blvd, Encino. 213-906-1203. L from 11:30 Mon-Fri; D from 6 daily; late D 11-2 a.m. American cuisine. MC,V. Semi-casual. Moderate.

**SNEEKEY PETE'S**, 8897 Beverly Blvd, Los Angeles. 213-278-4450. 11:30-2 a.m. Mon-Fri; 5:30-2 a.m. Sat. American cuisine. AE, MC,V. Ent. Expensive.

**SPORTSMEN'S LODGE**, 12833 Ventura Blvd, Studio City. 213-984-0202. D 5:30-11 Mon-Thur; 5:30-1 Fri-Sat; 4:30-10 Sun; 10:30-2:15 Sun brunch. American cuisine. All major credit cards. Dancing. Semi-casual. Moderate.

**STELLINTS**, 9184 W. Pico Blvd, Los Angeles. 213-274-7225. D 6-11:30 Tue-Thur; 6-1 Fri; 5-11 Sun. Closed Mon. International cuisine. MC,V. Semi-casual.

**TAM O'SHANTER INN**, 2980 Los Feliz Blvd, 213-644-0228. L 11-3 Mon-Fri; D 5-10 Mon-Thur; 5-11 Sat-Sun; 10:30-2:30 Sun brunch. English cuisine. AE,MC,V. Semi-casual. Moderate.

**TEXAS LOOSEY'S CHILI PARLOR & SALON**, 22252 Palms Verdes Blvd, 213-540-9799. 11-2 daily. Food served til 11 p.m. Fri-Sat, til 1; 10-2 Sun Brunch. Texas red chili, burgers and Tex-Mex cuisine. Live country western music nightly. MC,V. Casual. Inexpensive.

**TOLEDO RESTAURANT**, 11613 Santa Monica Blvd, West Los Angeles, 213-477-2400. L 11:30-2:30 Tue-Fri; D 5:30-10:30 Tue-Thur; 5:30-11 Fri-Sat; 4-10 Sun. Castilian cuisine. AE,MC,V. Semi-casual. Moderate.

**TOP OF FIVE**, in the Bonaventure Hotel. 213-624-1000 ext. 74384. D 11-2:30 Mon-Fri; 5:30-10:30 Tue-Thur; 5:30-11 Fri-Sat; 4-10 Sun. Castilian cuisine. AE,MC,V. Semi-casual. Moderate.

**TRACTON'S**, 16705 Ventura Blvd, Encino. 213-783-1320. L 11-3:30 Mon-Fri; D 4-11 Mon-Thur; 4-12 Sat; 4-10 Sun. American cuisine. All major credit cards. Ent, dancing. Semi-casual. Moderate.

**TROJAN HORSE RESTAURANT**, 3540 S. Figueroa St, Los Angeles in the University Hilton. 213-748-4141. L 11:30-2:30 Mon-Fri; D 5:30-10:30 Mon-Sat. Continental cuisine. All major credit cards. Ent. Semi-casual. Moderate.

**VILLA LASAGNA**, 2112 Hillhurst Ave, Los Angeles. 213-660-6694. L 11-2:30 Tue-Fri; D 5:30-10:30 Tue-Sat. Northern Italian cuisine. All major credit cards. Ent. Semi-casual. Moderate.

**THE VINEYARD**, 2025 Avenue of the Stars, Century City in the Century Plaza Hotel. 213-277-2000. L 11:30-2:30 Mon-Fri; D 6-11 Mon-Sat. Continental cuisine. All major credit cards. Ent. Semi-casual. Moderate.

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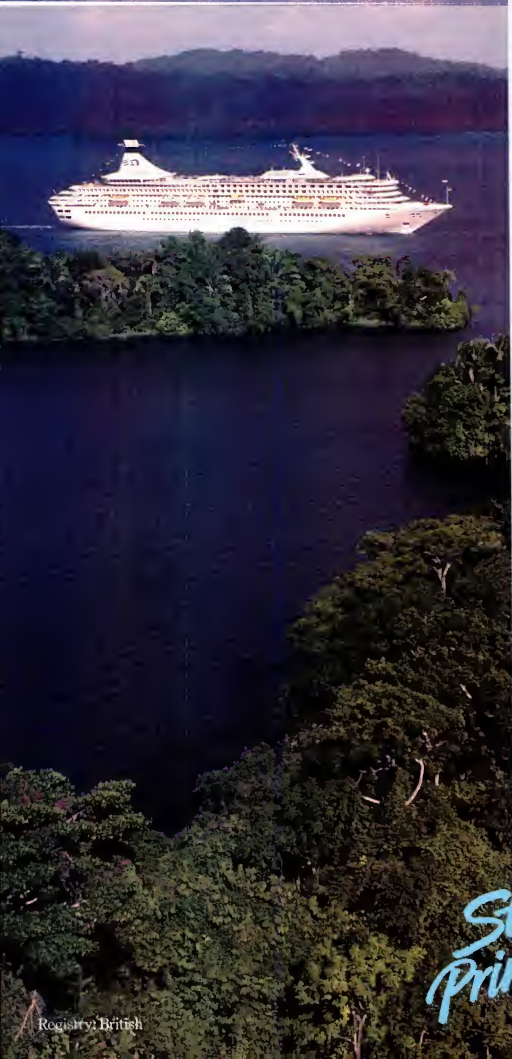
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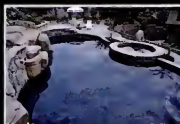
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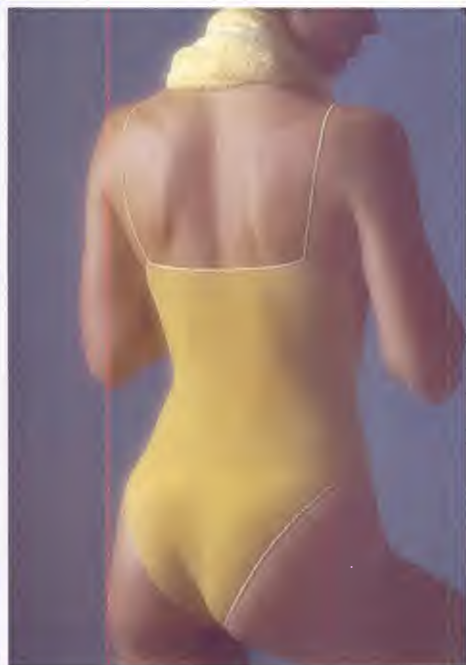
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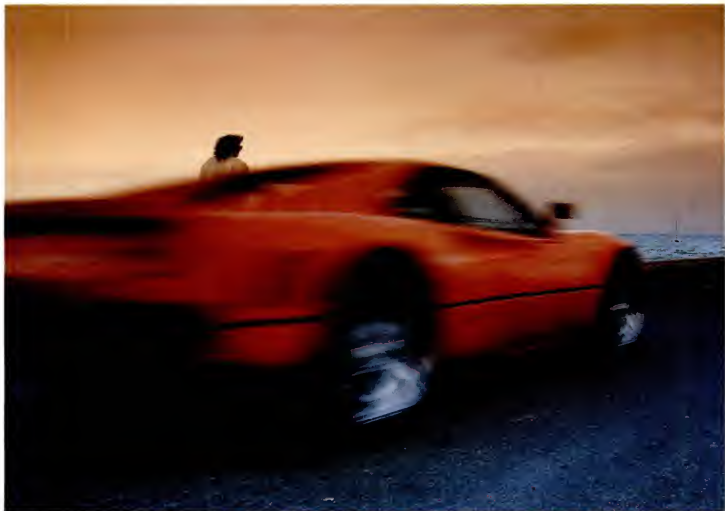
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